



THE NEW YORK



TWENTY-EIGHT PAGES.

DRAMATIC MIRROR

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Photo Otto Sargy Co., N. Y.

MRS. FISKE.

NOW APPEARING WITH THE MANHATTAN COMPANY IN THE NEW YORK IDEA AT THE LYRIC THEATRE, NEW YORK.

THE MATINEE GIRL



"SHE looks like a cobra," said the man who sat behind me at the matinee of Hilda Gabler. He spoke in a reverently admiring whisper and the description was not inapt.

Robed in a strangely mottled fabric of green, a glorified kimono, falling straight from chin to toe and neck and heel, her dark head rising upon a slim, long neck above the shining folds. Madame Alla Nazimova looked not unlike the most beautiful, most glittering and powerful of the serpents. As Regina in Ghosts last winter she had looked buxom and rosy and vital, a ripe red apple of womanhood. Last week she looked an ominous, shining thing that might have trailed its length unnoticed in the grass. Which argues that Madame Nazimova has the power of transforming herself objectively from one character to another.

Subjectively Madame Nazimova is capable also of that form of soul transference which is credited to genius. Temperamentally, she is the artistic sister of that flame-like woman, Bertha Kalich, in whom the passion of art blazes up and dies down, or burns with steady glow, obedient to her directing brain. Her range of dramatic portraiture is wide. Her charm is that of the mystic. She has a melancholy beauty. Her conception of Hilda Gabler is that of a selfish woman, maddened by the confines of a narrow existence, craving power over men and women, jealous of the baby-faced woman who loves Hilda's former lover, rendered more sensitive and self-centered by her physical languor, dominated by a cruel thirst for power. She played each scene in that key. One felt the shadow of tragedy from the first. The color and tone of Hilda Gabler were essentially Russian, Russianized by Madame Nazimova.

But Madame Nazimova deserves laurel leaves in her hair, for she is a woman unafraid. The bogie English that frightened Sarah Bernhardt, that flouted Rejane, that routed Duse, she faced down, and in large part conquered. She alone of the Russian players chose to remain behind in the Western world and fight the bogie in its verbal jungle. Representative women of Chicago lent her the hand of encouragement and substantial aid. Margaret Anglin helped her to wrestle with the strange, almost ungovernable English language. And Henry Miller lent his taste and skill in stage direction. The best actor folk in town were in the audience at the Princess and gave their silent, moral support. When she made her entrance her American fellow artists greeted her heartily, then listened for the first words. When the English fell slowly but perfectly from her lips they smiled cheerily at each other. The months Madame Nazimova had spent in study were months leading to victory. Others of the cast waited patiently upon her slow speech. Sometimes in whispers they prompted. Throughout the small Princess Theatre, even to the white-capped maids who guarded the water cooler that no thirsty ones should mar the stage effects with one foreign sound, the spirit of world fellowship prevailed. And Madame Nazimova, standing before the curtain in her trailing green gown, with her dark head lifted high upon her white neck, felt it. Her breast heaved under her green robe. Her firm lips quivered for an instant. She tried to speak, was silent. Then, faltering words with a sob of gratitude in them:

"I feel—what I cannot—speak."

There's not a feminine she among us—the masculine she would not observe it, of course—who has not set down in her mental notebook that Odette Tyler dresses the ranch girl better than any one who has heretofore appeared in the hybrid costume of boots and short skirt, sombrero and truly shirtwaist. It is a lesson in female ingenuity to study how Miss Tyler has modified the regulation garb, which is as dreary a foil for a woman, as is a green globe or the noon sun on asphalt pavement. It searches out all the defects of line or color or feature as cruelly as the Autumn sunshine hunted down every artificial aid summoned by an eager young woman in a princess gown whom I saw coming out of the Actors' Society. The girl was born svelte, but the part she desired, or her own inclination, demanded rotundity, and the girl had acquired it. Ye gods "what manner of rotundity." Even as Kylie Bellew admits that his first appearance was as a girl, when he upholstered a very big girl's riding habit about his very lean young frame with the socks of all his shipmates, so this young woman had filled out those portions of her gown that nature had left unadorned. But the girl had counted without the strongest light of day on one of the most candid streets in the world. The northern half of the facade of that blue princess gown bulged with eighteen protruberances whose like had never been seen on land or sea. The subdued light in her room had left her smiling, self-gratified, at the dim outline in the mirror. If there is a mirror in the Actors' Society, it had done likewise. But a score of lurking towels and a dozen or two knotted handkerchiefs made that young woman's anterior surface resemble a ground map of the Rocky Mountains. Won't some one who has at least passed through the ceremony of an introduction to this energetic and no doubt deserving young woman tell her that the evolution of an ingenue into an emotional actress is not achieved through knotted handkerchiefs, and that the light in her room, compared with the revealing light of Broadway at noon, is as a rushlight to a thousand candle power are light?

But Miss Tyler—
The Sherlock Holmes search of the cow girl

costume for any lurking defects of face or figure, complexion or gait, to emphasis, was by some occult means made known to her. Accordingly she Tylerized it. The big, broad, rounded hat she tilted backward at a daring angle, she never yet worn by a real cow girl, who wears the burning rays of the sun in her eyes, but revealing a big, soft, half of brown Tyler hair, softening the demurely curved Tyler features. The brown ranch shirtwaist she rolled back as daringly, back, back, until one gasped, and she stopped rolling it just in time to disclose a fine exposure of white upper chest and a plump neck, thereby again setting off as by an ideal lower frame the rounded face. The hard line of brown against the white neck was broken by a soft, soft oval in which sweetest dominated. The waist was outlined by another such oval, tanned and soft and slim. The boots were tanned and trim and high. The skirt was short, but that there are degrees of shortness Miss Tyler well knows. This was of the proper length to robe gracefully and beautifully Odette Tyler. Thus the heroine of The Love House, while violating no canon of stage dressing, yet contrived to bring out her own loveliness, for which great gift we owe her gratitude.

It was good to see our long time prince of stage betwixers, Gay Standing, leave off tempting weak stage ladies to their ruin, then with a gentlemanly Megastrophian snarl abandoning them to their fate. In the Love House he is an honest, manly lover, and he looks handsome and has rather more repose than ever. He has not left out, however, that too strident stride, which is the only thorn in the rose of the standing artistic achievement.

David Belasco says the little things are great things in acting. That is illustrated by a trifling thing in that melange of light hearted nonsense, The Blue Moon. There are two girls dressed in native costume, who gambol with the star and play their slender roles acceptably, until they turn from him and wait to the rear of the stage, where they pose Oriental and wait for their cues. Each of the young women is a model of postrising. Each has the art of waiting and listening with intelligence, but one got out of focus and remained so to our weak, human vision the rest of the evening. Her fault had been a slight one, only one of the little things. When she turned from coquetting with the star she had forgotten that she was still an East Indian dancing girl, broke gait, and waddled off to the back stage as any American girl at her worst. The other young woman glided back with all the sinuous leisure of a serpent, arriving at their goal some seconds after her companion. Not for a shadowy instant did she forget that she was in India and that when in India one must walk as East Indians do. By which she wrote herself down in memory as a little sister of artists, one to whom the little things are great things in the sum of art. If I were a manager and in search of an East Indian girl to fill out a picture I should not hesitate between these girls, who are equally handsome, and probably equally clever. But one remembers the little things and the other may not be depended upon to remember them, and therein lies the gulf between the one who reaches the end of the long journey and the one who lingers by the way. Out from the kaleidoscope of dancers and singers I singled another young woman for whom I shall look in all the other Broadway stage kaleidoscopes and hope to see more and more prominent in each procession. She was a tall, fair girl, with a serious face and a lark-like voice that rang out exquisitely in two brief song moments she had with James T. Powers and three young women. The note of serious intent in the fresh, well trained voice, the lack of coquetry in voice and pose, told a long story of endeavor and ambition. It was her way moment of triumph in the swirl and countermarching and evolutions and somersaults of an evening of fun, and splendidly she rose at it. A brief moment and then she was lost again, or nearly lost, in the swirl of a hundred silk and lace petticoats, where she worked laboriously and sang generously, but the glimpses of the fair, serious face, the note now and then of the fresh young voice, recalled the proud words of the father of the Governor elect of New York:

"My son has always had one ambition, to do thorough work."

E. E. Rice is writing a book that will probably appear within the year. What its title will be Mr. Rice has not yet determined, but the subject matter will be the recollections of thirty-one years as a manager. He promises to be candid.

May Irwin received a bottle of expensive get thin specific direct from the manufacturers, high priced and collect. Miss Irwin drew the cork, sniffed, threw back her head as she does when she sings "Dan" and snatched a sheet from her businesslike writing pad.

"Dear Sirs," she wrote. "I am sending back your get thin specific on the same terms. Send it to some fat person."

Rose Stahl, beguiled from the straight and narrow path of the drama into the broad way that leadeth to society last week, encountered a middle aged person of reminiscent propensities.

"In Brooklyn once I saw Henry Jewett play the most charming love scene," began the woman of reminiscences.

"Did you apply the test?" inquired Miss Stahl.

"The test?"

"Yes, the only test of a love scene. Did you wish you were the girl?"

Miss Stahl put a matinee girl into a glow of glorious delight by admiring her hat and inquiring the address of her milliner.

"Oh, dear Miss Stahl, do you really admire it so much?" gushed the maid of many seasons in Chocolate Row.

"Of course I do," returned Miss Stahl.

"It's a hat, you know."

"Yes. You know there are hats—and lids."

THE MATINEE GIRL.

WILLIAM DUNLEVY DEAD.

William Dunlevy, who was dramatic and musical editor of the American until a year ago, died at Lake George on Nov. 12. He was born in Brooklyn fifty years ago. At one time he was manager of the Herald Square Theatre.

NEW THEATRE FOR ALTOONA.

A new theatre is being built in Altoona, Pa., to take the place of the Miehler Theatre, which was recently destroyed by fire. The new theatre will be ready by the middle of January. It is to be known as the New Miehler Theatre.

HENRY ARTHUR JONES DINES DRAMATISTS.

Henry Arthur Jones gave a dinner at the Hotel St. Regis on Nov. 15 in honor of the dramatists of America. Besides Mr. Jones the speakers were Joseph Choate, J. I. C. Clarke, Bronson Howard, John Corbin, and Sir Casper Fardon Clarke. Among the others present were Rosemary Lane, Victor Herbert, Charles Klein, Bernard Shaw, Archibald MacLellan, Paul Armstrong, John Philip Sousa, Alviner Northrup, George Harvey, W. C. de Mille, Frederick Thompson, Eugene Frothingham, Edgar Selwyn, William Vaughn Moody, James Fenton, Arthur Houshew, and Sydney Hammond.

Mr. Choate, who was the first speaker, took for his subject the friendly relations of the United States and England. He said that in his opinion nothing tended more to improve the cordial friendship of the two countries than the interchange of social relations.

"A splendid example of the good effects of this interchange," said Mr. Choate, "was the career of the late Sir Henry Irving. His annual visits to the United States made him as familiar here as at home, and I think that he contributed as much to any man of his time to the unity and friendship of the two nations."

Mr. Choate then paid his respects to Mr. Jones, and said that nothing better had been said anywhere than the address Mr. Jones recently delivered to the students of Harvard and Yale. In conclusion he quoted Charlotte Cushman's words on the drama: "My own art consists of all other arts, and is a little in advance of them all, because it embodies the result and consummation of all the rest. When God created the world, that was poetry; when He gave it form, that was sculpture; when He put on the colors, that was painting; but when He introduced living, breathing human creatures, that was the drama." Mr. Choate said that Mr. Jones had done most of all to elevate the calling that he professed, the stage.

Mr. Jones himself was the next speaker. He praised the American dramatists and paid a high tribute to the acting of Margaret Anglin in The Great Divide. Just before introducing Bronson Howard he said: "The American drama of the present time is in a healthier, healthier and livelier state than in England at the present time. It may be cruder and more hobbled, but vitality is better than style. Vitality is the virtue of youth; style is the virtue of old age. I belong to a bettering nation, and some time ago I offered odds that there would be a national theatre in this country before there was one in England. I started at odds of 5 to 1, then I increased it to 100 to 1. Still no takers. My own belief is that the odds should fairly be on this proposition 1,000 to 1."

Bronson Howard, speaking on the "American Drama," said that the drama would be nothing in America until people ceased to regard it as an amusement only. "I hate the tired business man," said Mr. Howard. "He is the cause of plays being produced that keep four other men at home. I wish he would go home there and rest. The drama has no future in this country until we cease to cater to the tired business man."

"Puritanism is one of the things that has hurt the stage," said Mr. Howard, "and Mr. Jones did a fine thing in speaking for the drama in Harvard, where every tradition is Puritan and which is to-day the most anti-Puritan of the universities. It presents a fertile field. It is not a necessity of any nation that it should produce a drama. It remains to be seen whether America will. If, like Rome, it turns to material things it will not produce a drama; it will merely reflect it."

Sir Casper Fardon Clarke spoke entertainingly of the relations between art and the drama. He confessed at the outset that he did not know the difference between the drama and the stage, and then demonstrated that he knew a great deal about the latter. He asserted that he believed art was subordinate to the stage, one of the reasons for this being that the stage was useful in purifying life and exalting morals.

J. I. C. Clarke spoke entirely of the past and future career of Charles Klein, who he said had achieved a great success after years of the hardest kind of work, and for whom he predicted a still greater career in the future. Some of Mr. Klein's recent successes, Mr. Clarke said, had years ago been indignantly rejected by the managers. Bronson Howard had as his subject the American drama.

John Corbin spoke on the relation of the drama to literature, declaring that at times the drama transcends pure literature.

ABRAHAM TANZMAN DEAD.

Abraham Tanzman, one of the finest comedians of the Yiddish stage, died on Nov. 13 while rehearsing a play in Clinton Music Hall. Mr. Tanzman had complained of heart trouble for several days and at the rehearsal sat down for a moment to rest. When he did not rise the other actors went over to him and found him dead.

He was born in Warsaw forty-seven years ago and joined one of the first Yiddish troupes, touring through Russia, Roumania and Galicia.

Before coming to this country Tanzman was proprietor of Eldorado Theatre in Warsaw. In that capacity he became the admirer and backer of Jacob Adler, now a noted Hebrew actor. In 1896 he was connected with the Metropolitan Theatre in Chicago. Following this he played in Adler's company. Failure to pay his dues in the Actors' Union caused this employment to be taken from him and recently he has been appearing as a vaudeville in Clinton Street.

Tanzman's home was at 122 Norfolk Street, from which the funeral will take place at noon to-day. Elaborate arrangements are now being made by the Hebrew Actors' Protective Union, of which the deceased was a member. It is expected hundreds of his admirers will turn out to pay their last tributes to the comedian.

DAISY LOVERING AWARDED DAMAGES.

Daisy Lovering was awarded \$2,651.25 damages by jury before Judge Smith in Philadelphia on Nov. 14 for breach of contract by Miller and Kaufman, theatrical managers.

Miss Lovering, through her counsel, Edward B. West, contended that she was engaged to take the part of Chuff in His Sister's Shame, but the play was shelved after a trying-out performance at Atlantic City. Messrs. Miller and Kaufman maintained that the actress refused to appear in a revised edition of the play, which was found necessary to insure its success.

ALICE LEWISOHN APPEARS IN PIPPA PASSES.

Alice Lewisoohn, daughter of the late Leonard Lewisoohn and sister of Jesse Lewisoohn, is at present playing with Mrs. Le Moyne in Pippa Passes at the Majestic Theatre. She appears under the name of Eleanor Leigh and plays the part of Phene. Miss Lewisoohn says that she has no intention of taking up the stage as a profession.

PLAYERS' CLUB SMOKED OUT.

An alarm of fire was sent in from the Players' Club on Nov. 14, because of a "cold" chimney next door at No. 17 Gramercy Place in the house owned by James W. Gerard. Fire was started in Mr. Gerard's furnace for the first time this Fall, and the chimney being "cold," the smoke failed to rise and filtered through the walls into the club. There was little damage.

IROQUOIS COMPANY OUT OF DEBT.

The Iroquois Theatre Company, of Chicago, was discharged from bankruptcy in the United States Court at Trenton, N. J., on Nov. 12. The papers filed in the case showed \$2,038,779.59 in debts. The unsecured claims totaled \$1,728,743.69, and the secured claims were \$300,535.90. The discharge in bankruptcy closes all litigation against the company.

RATE ABOLISHED.

The Denver & Rio Grande and the Colorado Midland Railroad companies have abolished the theatrical and party rate for transportation.

REFLECTIONS



Photo by White, N. Y.

The happy, smiling face of that popular little comedian, Harry Tany Blaney, which appears above, hardly needs an introduction, for Mr. Blaney has for many seasons enjoyed the reputation of being one of the most successful stars playing the popular price theatres. One week a newspaper critic will say: "He is as funny as Frank Danilek," another will say: "He dances like George Cohan," another, that he acts like Francis Wilson," and in Chicago, where Mr. Blaney is now playing a four weeks' engagement with his latest success, The Boy Behind the Gun, Amy Leslie went so far as to say: "He is a pocket edition of James K. Hackett." So with a happy combination like that, why shouldn't Mr. Blaney be successful and very happy? Mr. Blaney affirms that there is nothing in the rumor that he is going into vaudeville with a one-act comedy drama. "The offer made me was most flattering and greatly appreciated," he says, "but as long as my brother, Charles E. Blaney, can supply me with plays like Across the Pacific, in which I starred for five years, and The Boy Behind the Gun, which is now in its second year, I will be contented to remain where I am. My brother is at present at work on a new play for me, which I will produce at the close of my present season."

Marcus La Blanche, with the Creston Clarke company in The Ragged Messenger is devoting all his spare time to a new play to be called The Light of Other Days.

Burnette Radcliffe, who has been with Just Out of College this and last season, has been engaged for an important role in Ethel Barrymore's next play.

During Thurlow Bergen's Western tour as leading man with Florence Roberts, Mrs. Bergen will visit her parents in Boston.

W. T. ("Billy") Francis, the popular musical director of the Little Church company, has just gone through a third operation at the Sney Hospital, Brooklyn, but happily all have been successful and he will soon be able to wield the baton again.

Mortimer Delano announces the coming production of his latest plays, Jared, and The Sky-larkers.

Kathleen, the new play intended for Ethel Barrymore, has been shelved, and last week rehearsals were begun for a revival of Captain Jinks. Miss Barrymore is scheduled to follow Ellen Terry at the Empire Theatre in the early spring.

The Shuberts have chosen Paul Winstach's play, The Eastern Case, for Charles Cartwright's debut under their management. The tour will open at the Colonial Theatre, Cleveland, Ohio, on Nov. 26.

Violet McMillen has been engaged to play the leading aubrette role in The Time, the Place and The Girl.

George C. Tyler has entered into an agreement with Paul Armstrong to write a play for Eleanor Robson which will be incorporated in the repertoire to be presented this present season at the Liberty Theatre.

J. R. Gilliland, manager of the Hyperion Theatre, New Haven, has been transferred to the Worcester Theatre, Worcester, Mass. He is succeeded by George H. Leighton, who has been treasurer at the Hyperion for several years.

W. A. Brady has surrendered his option on Clifton Crawford's four-act dramatization of Kipling's "Soldiers Three," entitled Mulvaney and Us, in which the author was to have been starred as Othello. The play reverts to Mr. Crawford.

The Cohoes Opera House on and after Jan. 7, will be under the management of H. J. Jacobs, manager of the Harmanus Bleeker Hall, Albany.

Harry Davlen, tenor, will close the San Francisco Opera company on Nov. 24.

The first performances of the Rose of the Rancho at the Belasco Theatre, and A Parisian Model at the Broadway have been postponed until Nov. 27, because of the opening of the Metropolitan Opera season on Nov. 25.

Colonel Bates and Staff of the Seventy-first Regiment will attend the performance of The Tourists at the Majestic Theatre on Nov. 21. After the performance a dinner will be served at which several presentations will be made.

Mr. and Mrs. Frank Mills (Helen Macbeth) arrived in New York on the Baltic on Nov. 15. Mr. Mills is to be leading man with Olga Nethersole during her forthcoming American tour.

Seymour A. Rose who had signed an important part with Charles Cartwright's production of The Eastern Case was called suddenly to his home in Chicago, thus being obliged to give up the part.

Shortly after the New Year Joe Welch will return to the legitimate in a new comedy drama entitled The Shoemaker. Mr. Welch has signed a contract with Gus Hill to appear under his management for a long term of years.

William J. Kelly is planning a starring tour in Hamlet and Romeo and Juliet at the close of his engagement with Clara Bloodgood in Truth.

Pasqualina De Voe, leading woman for When the World Sleeps, while playing the Columbia Theatre, Brooklyn, lost a sum of money, six valuable rings and a pearl brooch, in her hurry to catch the midnight express for Boston, where she was to open the following Monday. She has placed the matter in the hands of Charles W. Wuerst, manager of the theatre, and has offered a reward of \$25 for the return of her property, but has so far received no news.

William Ruth, at present touring the West in his comedy, A Honey-moon, will make a production of his Indian drama, Lone Star, at Chicago in January. Mr. Ruth to appear in the title role under the direction of the York Amusement company.

Send Your Copy To-day

ELIZABETH LYCEUM (shown in May, 1901)
(Continued on page 32.)

DATE'S AHEAD

Managers and agents of traveling companies and correspondents are notified that the department closes on Friday. To insure publication of the subsequent issue dates must be mailed to us on or before that day.

DRAMATIC COMPANIES

A CHILD OF THE REGIMENT (Chas. E. Blancy Amuse. Co. mgrs.): Providence, R. I., Nov. 19-24. Newark, N. J., 26-Dec. 1.

A COUNTRY KID (H. B. Whitaker, mgr.): Tippecanoe, Ind., Nov. 20. Alexandria, Va., 21. Sheridan, Wyo., 22. Greenville, S. C., 23. Green Fork, N. C., 24. Castle 27. Camden, O., 28. Nashville, 29. Seymour, 30. Franklin Dec. 1.

A CROWN OF THORNS (Eastern: Phil Hunt, mgr.): Clinton, Mo., Nov. 20. Ft. Scott, Kan., 21. Nevada, Mo., 22. Joplin, Mo., 23. Coffeyville, Kan., 24. Springfield, Mo., 25. Pittsburg, Kan., 26. Parsons, 27. Independence, 28. Chanute, 29. Iola, 30. Lebanon, 31. Dec. 1.

A HOME SWEET HOME (King Perkins, mgr.): Millersburg, Pa., Nov. 19. Volga, 20. Castlewood, 21. Watertown, 22. Brookings, 23. Pinestone, Minn., 24. Sioux Falls, S. D., 25. Mitchell, 26. Woonsocket, 27. Frankfort, 28. Chamberslain, 29. Kimball, 30. Mt. Vernon Dec. 1.

A KANSAS RUNFLOWER (McPherson, Kan., Nov. 20. Harrison, 21. Hope, 22. Emporia, 23. Florence, 24. Newton, 25. Arkansas City, 26. Winfield, 27. Harper, 28. Medicine Lodge, 29. Wellington Dec. 1.

A LITTLE OUTCAST (E. J. Carpenter's): Fred Miller, mgr.: Bell Pouch, S. D., Nov. 20. Spearfish, 21. Hill City, 22. Custer, 23. Hot Springs, 24. Jouta, Col., Nov. 20. Las Animas, 21. La Mar, 22. Holly, Kan., 23. Garden City, 24. Dodge City, 25. Larned, 26. McPherson, 27. Lawrence, 28. Wichita, 29. A MAN'S BROKEN PROMISE (J. L. Verone Amuse. Co. mgrs.): Kansas City, Mo., Nov. 19-24. St. Louis, 25-Dec. 1.

A MARKED WOMAN (A. H. Woods, mgr.): Bayonne, N. J., Nov. 22-24. Boston, Mass., 25-Dec. 1.

A MESSENGER BOY (Geo. D. Sweet, mgr.): Woonsocket, R. I., Nov. 20. Howard, 21. Madison, 22. Plattsburgh, 23. Dell Rapids, 24. Hawarden, Ia., 25. Centerville, S. D., 26. Yankton, 27. Vermillion, 28. Elk Point Dec. 1.

A MIDNIGHT ESCAPE (Ed H. Lester, mgr.): Brooklyn, N. Y., Nov. 19-24. Wilkes-Barre, Pa., 25-28. Scranton 29-Dec. 1.

A FAIR OF COUNTRY KIDS (Eastern: C. Jay Smith, mgr.): New York City, Nov. 20. Cleveland, 21. Nashville, 22-24. Knoxville, 23. Greenville, 27. Johnson City, 28. Bristol, 29. Abingdon, Va., 30. Marion Dec. 1.

A FAIR OF COUNTRY KIDS (Western: C. Jay Smith, mgr.): Larned, Kan., Nov. 20. Nickerson, 21. Marion, 22. Peabody, 23. Hutchinson, 24. Geneseo, 25. Lindsay, 27. El Dorado, 28. Newton, 29. Strong City, 30. Emporia Dec. 1.

A POOR RELATION (A. A. Nelson, mgr.): New York City, Nov. 20. Norfolk, 21. Cherokee, Ia., 22. Sioux City, 23. Le Mars, 24. Rock Rapids Dec. 1.

A RACE FOR A LIFE (P. H. Sullivan Amuse. Co. mgrs.): Cincinnati, O., Nov. 19-24. Chicago, Ill., 25-Dec. 1.

A RAGGED HERO (Glas. H. Rhodes, mgr.): Neodesha, Kan., Nov. 20. Chanute, 21. Parsons, 22. Columbia, 23. Webb City, 24. Lawrence, 25. Topeka, 26. Kansas City, 27. St. Paul, 28. Omaha, 29. Des Moines, 30. New York City 25-Dec. 1.

A ROYAL SLAVE (East: Rex Russell, mgr.): Hartford, Conn., Nov. 20.

A THOROUGHLY TRAMP (Oscar Jones, mgr.): Oswego, N. Y., Nov. 21. Canastota, 22. Auburn, 23. Elmira, 24. Cortland, 25. Oneida, 26. Utica, 27. Binghamton, 28. Watkins, 29. Malone, 30. Plattsburgh, 31. Dec. 1.

A WOMAN OF FIRE (P. H. Sullivan Amuse. Co. mgrs.): Syracuse, N. Y., Nov. 19-21. Rochester, 22-24. Cleveland, O., 25-Dec. 1.

A WIFE'S SECRET (Frank E. Freeman, mgr.): Toledo, O., Nov. 19-21.

ACROSS THE PACIFIC (Chas. E. Blancy Amuse. Co. mgrs.): Peoria, Ill., Nov. 19-24. Des Moines, Ia., 25, 27. St. Joe, Mo., 28, 29. Omaha, Neb., 30. Dec. 1.

ADAMS MAUDE (Chas. Frohman, mgr.): Boston, Mass., Oct. 22-Indefinite.

ALLEN VIOLA (Chas. W. Allen, mgr.): Philadelphia, Pa., Nov. 19-Dec. 1.

ANGEL HARBOR (Henry Miller, mgr.): New York City Oct. 5-Indefinite.

ARBUCKLE MACLIN (Jos. E. Luckett, mgr.): Decatur, Ill., Nov. 20. Lonsport, Ind., 21. South Bend, 22. Elkhart, 23. Goshen, 24. Akron, O., 25. Canton, 27. Butler, Pa., 28. Johnstown, 29. Lancaster, 30. Allentown Dec. 1.

ARIZONA (David J. Harnage, mgr.): Everett, Wash., Nov. 20. Seattle, 21. Tacoma, 22. Walla Walla, 23. Spokane, 24. Portland, 25. Butte, 26. Great Falls, 27. Bozeman Dec. 1.

AS TOLD IN THE HILLS (Central: W. F. Mann, owner; Clarence K. Burdick, mgr.): Burlington, Kan., Nov. 20. Emporia, 22. Council Grove, 23. Junction, 24. Burlington, 25. Ottawa, 27. Lawrence, 28. Leavenworth Dec. 1.

AS TOLD IN THE HILLS (Eastern: W. F. Mann, owner; Nesbitt Seville, mgr.): Curwensville, Pa., Nov. 20. Johnstown, 21. Kane, 22. Lehigh, 23. Fort Allen, 24. Eldred, 25. Girard, N. Y., 27. Salamanca, 28. Corry, Pa., 29. Dunkirk, N. Y., 30.

AS TOLD IN THE HILLS (Western: W. F. Mann, owner; Don A. Macmillan, mgr.): Eugene, Ore., Nov. 20. Medford, 21. Eugene, 22. Colusa, 23. La Gr., 24.

AS YE SOW (W. A. Brady, mgr.): Boston, Mass., Nov. 12-Dec. 1.

AT CHIFFLE CREEK (Western: E. J. Carpenter's: Harry Ross, mgr.): Columbia, Neb., Nov. 20. Central City, 21. Hastings, 22. Grand Island, 23. No. Platte, 24. Denver 25-Dec. 1.

AT CHIFFLE CREEK (Eastern: E. J. Carpenter's: L. Crane, mgr.): Bayonne, N. J., Nov. 19-21. Paterson, 22. Paterson, 23. Oyster Bay, 24. Winchester, Va., 25. Piedmont, W. Va., 27. Morgantown, 28. McKeesport, Pa., 29-Dec. 1.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Piqua, O., Nov. 20. Springfield, 21. Muncie, Ind., 22. Bluffton, 23. Marion, 24. Chicago, Ill., 25-Dec. 1.

BARRYMORE, ETHEL (Chas. Frohman, mgr.): Atlantic City, N. J., Nov. 22-24.

BATES BLANCHE (David Belasco, mgr.): New York City Aug. 8-Nov. 24. Boston, Mass., 28. Indefinite.

BEDFORD'S HOPE (Lincoln J. Carter, mgr.): Cincinnati, O., Nov. 19-24. Pittsburgh, Pa., 25-Dec. 1.

BARTLETT, GUY (W. B. Bates, mgr.): Canton, N. Y., Nov. 20. Ticonderoga, 21. Ticonderoga, 22. Whitehall, 23. Rutland, Vt., 24.

BELL, DIBBY (Daniel V. Arthur, mgr.): Dayton, O., Nov. 21. Piqua, 22. Port Huron, Mich., 23. South Bend, 24. Bay City, 25. Battle Creek, 26. Grand Rapids, 27. Jackson, 28. Port Wayne, Ind., 29. Wabash, 30. Lafayette Dec. 1.

BEN HUR (Klaw and Erlanger, mgrs.): Chicago, Ill., Oct. 2-Indefinite.

BETHTRA THE SEWING MACHINE GIRL (A. H. Woods, mgr.): Columbia, O., Nov. 19-21. Dayton, 22-24. Detroit, Mich., 25-Dec. 1.

BIG HEARTED JIM (Kilmt and Gazoilo, owners; Daniel Reed, mgr.): Camden, N. J., Nov. 20-28. Wilmington, Del., 29-Dec. 1.

BILLY THE KID (H. H. Hancock, mgr.): St. Louis, Mo., Nov. 19-24. Cincinnati, O., 25-Dec. 1.

BLANEY, HARRY CLAY (Blaney Brothers, mgrs.): St. Joe, Mo., Nov. 19-21. Des Moines, Ia., 22-24. Chicago, Ill., 25-Dec. 1.

BLOODGOOD, CLARA (Chas. Frohman, mgr.): Louisville, Ky., Nov. 19-21.

BURT STAFFORD (Ernest Shipman, mgr.): Montgomery, Ala., Nov. 19, 20. Birmingham, 21. Columbus, Miss., 22. Jackson, 23. Greenville, 24. Memphis, Tenn., 25, 27.

CAPE COD FOLKS (Nelson S. Ross, mgr.): Lawrence, Mass., Nov. 19-24. Lowell 25-Dec. 1.

CARTER, LOUISE (Cedar Rapids, Ia., Nov. 20. Clinton, 21.

CHARLEY'S AUNT (Whitford North, mgr.): Montreal, Can., Nov. 20-Dec. 1.

CHECKERS (Dingwall and Gardner, mgrs.): Denver, Col., Nov. 19-24. Pueblo, 20. Colorado Springs, 27. 28. Omaha, Neb., 29, 30. St. Joseph, Mo., Dec. 1.

CHINATOWN CHARLEY (A. H. Woods, mgr.): Buffalo, N. Y., Nov. 19-24. Philadelphia, Pa., 25-Dec. 1.

CLARKE, CRESTON (Jules Murry, mgr.): Canton, O., Nov. 20. New Philadelphia, 21. Newark, 22. Zanesville, 23. Wheeling, W. Va., 24. Fairmont, 25. Clarkburg, 26. Parkersburg, 27. Charleston, 28. Staunton, Va., 29.

CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Philadelphia, Pa., Nov. 19-24. New York City 25-Dec. 1.

CORBETT, JAMES J. (Mittenthal Brothers Amuse. Co. mgrs.): Buffalo, N. Y., Nov. 19-24.

CORCORAN, JANE (Arthur C. Alston, mgr.): Lincoln, Neb., Nov. 20, 21. Omaha, Mo., 21. Atchison, 22. Sedalia, Mo., 23. Warrensburg, 24. Ft. Scott, Kan., 27. Pittsburg, 28. Joplin, Mo., 29. Webb City 30.

CRANE-JEFFREYS (Chas. Frohman, mgr.): Chicago, Ill., Nov. 19-Dec. 1.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Detroit, Mich., Nov. 19-21. Grand Rapids, 22. Indianapolis, Ind., 23, 24. St. Louis, Mo., 25-Dec. 1.

CUTLER'S LAST FIGHT (J. L. Carter's): Hartford, Conn., Nov. 19-21. Reading, 22-24. Scranton, 25-28. Wilkes-Barre 29-Dec. 1.

DAVID CORSON (Harry Deol Parker's): Elgin, O., Nov. 20. Sandusky, 21. Marion, 22. Upper Sandusky, 23. Watkins, 24. P. 27. Frankfort, 28. Ligonport, 29. Danville, Ill., 30.

DAVID HANUM (Gullus Caba, mgr.): Mechanicsville,

N. Y., Nov. 20, 21. Utica, 22. Watertown, 23. Ogdensburg, 24. Plattsburgh, 25. Syracuse, 26-Dec. 1.

DAY, ANNA (Sweely, Shipman and Co. mgrs.): Charleston, W. Va., Nov. 20. Ashland, Ky., 21. Mayville, 22. Paris, 23. Frankfort, 24. Louisville, 25-Dec. 1.

DEODGE, RANFORD (Crite, Neb., Nov. 20. Nelson, 24. Fairfield, 26. Red Cloud, 28. Superior, 29. Courtland, 30.

DOHNE, ALLEN (Kennedy and Westfall, mgrs.): Mitchell, S. D., Nov. 20. Aberdeen, 21. Dickinson, Mont. Dec. 1.

DORA THORNE (A.: Rowland and Clifford's): Dover, Del., Nov. 20. Cambridge, 21. Salisbury, 22. Boston, 23. Springfield, 24. Salem, N. J., 25. Atlantic City, 27, 28. Bridgeton, 29. New Brunswick Dec. 1.

DORA THORNE (C.: Rowland and Clifford's): Idaho Falls, Ida., Nov. 20. Blackfoot, 21. Logan, U. 22. Brigham, 23. Ogden, 24. Salt Lake City, 25-28. Provo, 29. Pleasant Grove, 30. Lehi Dec. 1.

DORSAY, LAWRENCE (Daniel Frohman, mgr.): Boston, Mass., Nov. 19-Dec. 1.

DOWN EAST (Geo. F. Clark, mgr.): Holden, Mo., Nov. 20. Sedalia, 21. Herculano, 22. Osceola, 23. Richmond, 24. Pittsburg, 26. Atchison, Kan., 28. Bethany, Mo., 30.

DREW, JOHN (Chas. Frohman, mgr.): New York City, Nov. 20. New York City, 21. New York City, 22. New York City, 23. New York City, 24. New York City, 25. New York City, 26. New York City, 27. New York City, 28. New York City, 29. New York City, 30.

EAST LYNNE (Chas. Newton, mgr.): Coalgate, I. T. Nov. 20. Ardmore, 22. Andarke, 24. Shawnee, Okla., 26.

EAST LYNNE (Kline's: W. W. Shattworth, mgr.): Kent, O., Nov. 21. Chillicothe, 23. Hamilton, O., 24. Lima, 26. Ft. Wayne, Ind., 27. Anderson, 28. Marion, 30. Kalamazoo, Mich., Dec. 1.

EDISON, ROBERT (Henry B. Harris, mgr.): Bowling Green, Ohio, Nov. 20. Everett, 21. Olympia, 22. Alameda, 23. Seattle, 24.

ELLIOTT, MAXINE (Colorado Springs, Col., Nov. 20. Cheyenne, Wyo., 21. Salt Lake City, U. 22-24. Butte, Mont., 25. Helena, 27, 28. Spokane, Wash., 29. Helena, 30.

EMERSON, MARY (Nixon and Zimmerman, mgrs.): Burlington, S. C., Nov. 20. Florence, 21. Charleston, 22. Savannah, Ga., 23. Augusta, 24. Columbus, 25. Macon, 26. Milledgeville, 27. Athens, 28. Dalton, 29. Marietta, 30. New York City 25-Dec. 1.

FATTY TILLY (C. J. Smith, mgr.): Brainerd, Minn., Nov. 20. Huntsville, 21. Perry Sound, 22. Sequa, 23. Pottawamie, 24. North Bay, 25. Sturgeon Falls, 27. Vernon, 28. Sudbury, 29. Webbwood, 30.

FAVERHAM, WILLIAM (Liebler and Co. mgrs.): Cincinnati, O., Nov. 19-24. Cleveland, 25-Dec. 1.

FISKE, MRS. (Harrison Grey Fiske, mgr.): New York City, Nov. 20. New York City, 21. New York City, 22. New York City, 23. New York City, 24. New York City, 25. New York City, 26. New York City, 27. New York City, 28. New York City, 29. New York City, 30.

FITZGERALD, BOB (J. C. Mathews, mgr.): Uniontown, Pa., Nov. 20. Brownsville, 21. Monaca, 22. Monaca, 23. Vandergrift, 24. New Kensington, 25.

FOR A HUMAN LIFE (New York City Nov. 19-24. FROM TRAMP TO MILLIONAIRE (A. H. Woods, mgr.): Washington, D. C., Nov. 19-24. Harrisburg, Pa., 25-Dec. 1.

GALLATLY, HENRIETTA (Sweely, Shipman and Co. mgrs.): New York City, Nov. 20. New York City, 21. New York City, 22. New York City, 23. New York City, 24. New York City, 25. New York City, 26. New York City, 27. New York City, 28. New York City, 29. New York City, 30.

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GEORGE, GRACE (Chas. A. Brady, mgr.): New York City, Nov. 20. New York City, 21. New York City, 22. New York City, 23. New York City, 24. New York City, 25. New York City, 26. New York City, 27. New York City, 28. New York City, 29. New York City, 30.

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GILMORE, RABNEY (Havill and Nicolai, mgrs.): Boston, Mass., Nov. 19-24. Providence, R. I., 25-Dec. 1.

GLIMORE, PAUL (Gibbs Murry, mgr.): Raleigh, N. C., Nov. 20. Greensboro, 21. Charlotte, 22. Durham, 23. Fayetteville, 24. Winston, 25. Salisbury, 26. Greensboro, 27. Jackson, 28. Asheville, 29. Augusta, 30.

GLASSER, VAUGHN (Horace A. Smith, mgr.): New York City, Nov. 20. New York City, 21. New York City, 22. New York City, 23. New York City, 24. New York City, 25. New York City, 26. New York City, 27. New York City, 28. New York City, 29. New York City, 30.

GOODYEN, MRS. (Chas. Frohman, mgr.): New York City, Nov. 20. New York City, 21. New York City, 22. New York City, 23. New York City, 24. New York City, 25. New York City, 26. New York City, 27. New York City, 28. New York City, 29. New York City, 30.

GREAT PLAYERS, BEN (Franklin Johnston, mgr.): Salisbury, N. C., Nov. 20. Charlotte, 21. Wilmington, 22. Florence, S. C., 23. Greenville, 24. Augusta, 25. Macon, 26. Milledgeville, 27. Athens, 28. Dalton, 29. Marietta, 30. New York City 25-Dec. 1.

GRIFFITH, JOHN (A. Rowland and Clifford, mgrs.): Billings, Mont., Nov. 20. Great Falls, 21. Helena, 22. Red Lodge, 23. Great Falls, 24. Shelby, B. C., 25. Lethbridge, 27. Fernie, 28. Calgary, 29-Dec. 1.

HALL, HOWARD (Chas. E. Blancy Amuse. Co. mgrs.): Indianapolis, Ind., Nov. 20. Columbus, O., 21. Cincinnati, 22. Cleveland, 23. Dec. 1.

HALL, JESSIE MAE (Al. Trabern, mgr.): Brooklyn, N. Y., Nov. 19-24. Rochester, N. Y., 25-28. Syracuse, 29-Dec. 1.

HANFORD, CHARLES (E. F. Lawrence Walker, mgr.): Chicago, Ill., Nov. 20. Sherman, 21. Rockford, 22. Greenville, 23. McKinney, 24. Dallas, 25. Denton, 26. Ft. Worth, 27. Waco, 28. Houston, 29. Galveston, 30. New York City 25-Dec. 1.

HARRIS, HARRY (Glas. H. Rhodes, mgr.): Yate, Conn., Nov. 20. New York City, 21. New York City, 22. New York City, 23. New York City, 24. New York City, 25. New York City, 26. New York City, 27. New York City, 28. New York City, 29. New York City, 30.

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TELEGRAPHIC NEWS

CHICAGO.

The Road to Yesterday Produced—A Parisian Model—The Avenue Theatre Burned.

(Special to The Mirror.)

CHICAGO, Nov. 19.

The Avenue Theatre was burned late Sunday afternoon, between performances. The house will be rebuilt along modern lines.

There was a new play of a rare kind at the Garrick last week. The Road to Yesterday, "a comedy of fantasy," by B. M. Dix and F. G. Sutherland. These apparently masculine names are the names of women, and the play has the tenor of feminine authorship. That is to say, it is neat, deft, graceful and decidedly interesting to women. It is a dream play. The woman lead in the drama is an impressionable young tourist who tries to do London in a day, and after seeing a lot of old English pictures and sights comes home worn out. The first act introduces her in this fatigued condition. She enters the studio of some friends and they prevail upon her to take a nap. The mind of the audience by this time is prepared for what follows, with a good deal of talk about transmigration of souls. The act ends with a second brief scene showing the sleeper has been translated back to Lincolnshire, England, in 1603, the period of many of the pictures she was looking at during the strenuous day in London. The second and third acts are in old England, with all her friends and relatives who were introduced in the first act still about her, but in old English characters. All have taken on "The Road to Yesterday." In the dream the tired tourist becomes a titled maiden who has run away from home because she is being forced by her guardian, an earl, to marry him. A handsome young yeoman meets her and eventually runs away with her after a revengeful gypsy has murdered the earl. Many times the tourist lady wants to wake up but cannot, and there is a good deal of comedy furnished by her ingenuous recognition of her modern friends in their medieval characters without being recognized by them. In the last act the sleeper awakes and for a time is confused by finding what seems to be her yeoman of 1603 among those present in the studio. He is really a fine young man who has put on the clothes of yesterday to pose as a model. He is the picture in her heart, nevertheless, and she accepts his suit. The second, third and fourth acts are cleverly written with much delicate humor, and the play as a whole has a charming effect. It has been highly praised by the critics. The company is unusually excellent. Miss Dupree is captivating as the Earl's daughter, and Julia Blane as Nora and Mother Gilman was most pitifully in each. Wright Kramer was a fine, manly Will Levison and Will-of-the-feather. White Whitteley was artistically strong as tyrannical lord, and Owen Baxter furnished good comedy as Tomkins. Alicia Gale played the high-tempered Gypsy Phelps, in keeping with well sustained vigor and good, natural effect. Helen Ware as Malena, Miriam Nesbitt as Eleanor, and Robert Dempster as Reformado Jack were good. The entire play is given with marked smoothness and staged handsomely.

Information reaches this office that the Great Northern is to be devoted exclusively to musical attractions.

Eugene Moore, for several seasons an unusually popular leading man in this city and Milwaukee, has a large number of well wishers hereabouts who will be glad to know that his tour in Monte Cristo under Fred Conrad's management has been and continues to be very successful.

Julian Mitchell's gorgeous harmonies of color and elegance of production are saving graces, but being in bad company they have an awful task in Anna Held's latest offering, which I behold this week. Bigelow has never been so good in years, and Miss Held has never done anything quite so satisfactory as the bit with Henry Leon in the song, "My Sweetheart." Truly Shattuck is a very happy thought for the part of Violet of the Comedians, and her "San Francisco Bay" song is a hit. Some of the chorus are just grand, and the roller skating scene in the last act is a particularly handsome surprise. But alas! all is splashed. Not artistic richness, but just straight, bald pandering to theatregoers who ought to be forced to get their dramatic hot toddy in the burlesque houses if they are thus crazy about art. It seems too bad to paint handsome pictures and then throw away of uncertain age at them before placing them on exhibition. Miss Held's management has provided so good an entertainment this year. In the main, that it certainly would succeed without any stage sewage such as revering a whole row of short-skirted girls extending across the stage, to make sure that the audience can see that the kicks are from the heart out. When Miss Held was last here in Milwaukee, a nice, handsome production, it was reported that Florence Ziegfeld was ready to sell it for gasoline to run his automobile. It must be recorded that A Parisian Model has apparently made enough money here in two weeks to buy several automobiles. The attraction in passing left a regular automobile odor.

Ellis Glickman has been shylocking again. It was a successful production.

President Macy of the National Printing Company, headquarters for many theatrical companies, has been absent from his office for several weeks on account of serious illness.

H. B. Frazer, who has been associated with Manager James H. Brown of the Alhambra in numerous enterprises, has bought The Yankee Regent, the last La Salle production for which Ben Jerome wrote the music, and will put it on the road next August. Florence Gulse, who was in the original production, will be in the company.

Manager Fred Eberts, of the Great Northern, has among the good things to come the Wonderland version of Alice and the Eight Princesses that was produced at The Grand. Chin, the chipper, is still in the cast. Mary Marble is included.

Other bookings at the Great Northern are: Hop Ward in his newest, Not Yet. But Soon; that sterling actor, James J. Corbett, in The Burglar and The Lady; Williams and Walker (Thanksgiving); Billy Van and The Tenderfoot.

Way Down East is filling McVick same as ever in spite of its previous engagements there as the keystone booking of many a season.

Ethel De Koven, a talented daughter of Reginald De Koven, the composer, is the transfer of the Angler drama, The Bon-In-Law, which is the new bill at the New Theater. Director Victor Mapes says the translation has been admirably done.

Charlotte Walker and Vincent Serrano, the leads of On Parade at the Studebaker, will be the principal guests at a reception by the Chicago Chapter of Actors' Church Alliance next Friday afternoon at Orchestra Hall parlors. It is expected the encouraging success of the reception attended by Kyrle Bellew and Elsie Janis will be repeated. Mr. Bellew's informal talk was a big benefit to the chapter, stimulating much new interest.

Henrietta Brown, who plays many of the leads at the Rush Temple in the Flavers stock, is a daughter of Manager James H. Brown of the Alhambra. She is a handsome woman, and has made friends rapidly among the patrons.

Lincoln J. Carter and General Manager Hogan are in New York for ten days.

Nellie Fillmore of Behind the Mask company had to leave the company and go to Mercy Hospital here last week on account of bronchial trouble.

Richard Mansfield has decided to play Peer Gynt during all of his five weeks in Chicago. This makes a remarkable run.

The "prettiest stenographer" was pictured in the Tribune and Press. Expert T. M. Leary of the Rush Temple immediately announced she was only one of many beauties who worship regularly at the Temple matinees.

Crestal Hearse has been engaged for the New Theatre stock company and is expected to join

within a month. It is understood that Nellie Douglas has resigned.

Charles Ulrich's Bank Wrecker, based on the Stensland bank robbery in this city, was revealed at the Humbolt Theatre last week. It was most conventionally melodramatic, but seemed to please the audience. The story of the play follows the facts of the famous holding, and detective chase to Morocco. Francis Boggs struggled with the part of Harry Courtney, clerk, and probably made the most of it. May Homer as the daughter of the bank wrecker was sincere, attractive and sufficiently strong. Sam Bransky made a hit with his Hebrew pedlar and Rosa Marston was a pretty well. One of the best played parts, that of the Irishman employed at the bank, was not listed in the cast. Irene and Jeanette D'Arville were satisfactory as the adventures and messenger boy, and Irene D'Arville's specialties pleased. The cast included Albert West, E. Daniel Layton, Frank King, and James Hitchcock.

Patrons of the Garrick were given an opportunity to vote on the question, "Do you believe in the resurrection of the dead?" This theory is the basis of The Road to Yesterday.

The Yankee Consul at the Great Northern was handsomely staged but the company was none too good. It had one voice, James Brennan's, that was noticeably good. Harry Short has some of the requisites for Abijah Boon, but he fails to put the proper delicacy, depth and deliberation into the song, "O What a Difference" and other good things of the part. The skill of Olga Kallina in the Spanish dances, which seemed acrobatic enough to be Russian, was refreshing. The attendance was big all week, and the crowds seemed delighted.

Blanche Walsh comes to McVickers Dec. 2, for three weeks.

The Lower Girl opens at the Studebaker Nov. 26.

Henry Dixey is going to have big houses during his approaching engagement at the Garrick in The Man on the Box. It is a happy combination of star, play, and excellent company that Chicago is glad to welcome back.

The Chicago Musical College concert in Orchestra Hall last Thursday brought out a fine audience. Ernesto Consolo and other notable members of the college faculty played and sang with skill. Consolo being especially applauded.

Large audiences had a jolly time at the Rush Temple last week with The Village Postmaster. The specialties all "went" with much laughter and many encores. George Parren's Seth Huggins was definite and consistent, but too mild. Thurston Hall was a handsome John Harp, at ways natural and strong enough for the demands of the part and production. Henriette Brown was excellent as the seamstress, and Kate Blanche and Morris McHugh a very popular pair as Samantha and Ebenezer.

The Cowboy and the Lady was thoroughly well done at the Chicago Opera House last week. Individually and collectively the acting was the best seen in stock here for many a day. There was a big audience Thursday night after the usual capacity matinee. Not a point was lost by players or patrons, the Western life and melodrama touches grasping even the gallery gods. The company seemed especially attentive, and the three settings were good enough for any production. Florence Reed, the new Jewish woman, made her debut as Mrs. Weston and seemed to respond fully and intuitively to every demand, whether it was comedy, sympathy, pathos or tenderness, with decisiveness and strength. Miss Reed evidently has brains to manage her talent. Playing opposite to her accomplished and collected William Bramwell as North was easy and sufficiently good. At least he did not show the acting impulses of a first appearance. John Daly Murphy was capital as the judge, showing character ability. Helen Reimer was a comedy hit in every scene. Fitch has given chiefly to Miss Priestman. Lotie Alter was a most appealing little maiden of the West as Kildie, and Fredrick Bradley as the district attorney was a very good guy. Eleanor Gordon as Mollie, and Frank Denanthorne as Jim, the Indian, were a picturesque Western pair of exceptional naturalness and strength. Oscar Apfel's Weston was a genuine study from life, and Herbert Postwick's Joe was conspicuously good. Vincent McCarthy's Pete and Jefferson Hall's Dave were good, and Jane Darwell was an imposing Miss Corbin. If the skill, finish, and general excellence of The Cowboy and the Lady production is maintained traveling attractions coming to Chicago at popular prices will have to be very careful.

The bills this week: Studebaker, On Parade; Illinois, Anna Held; New Theatre, The Bon-In-Law; Grand Opera House, The Bon-In-Law; Chicago Opera House, The Senator; Garrick, The Road to Yesterday; Colonial, George Washington, Jr.; Powers, She Stoops to Conquer, with Crane and Ellis Jeffreys; Auditorium, Ben Hur; McVickers, Way Down East; Great Northern, Williams and Walker; La Salle, Time, Place and Girl; Rush Temple, Brothers Officers; Marlowe, A Woman of Society; People's, Jane; Criterion, McFadden's Flats; Culmer, Why Smith Left Home; Bijou, House of Mystery; Alhambra, Young Buffalo; Columbus, the Russell Brothers; Academy, The Smart Set; Howard's, The Slave Girl; International, Rhylock, in Yiddish; Orchestra Hall, Burton Holmes.

The Smart Set, with E. H. Dudley as nearly the whole thing, did virtually a capacity business last week and the matinee was big. Dudley is as successful as ever in getting roars of laughter.

Jack H. Gilmore has been engaged as director of the dramatic department of the Chicago Musical College. He will leave the stage at once to begin his new duties on Nov. 26.

The bill for the second of the German classic matinees will be The Bride of Meville.

OTIS COLBURN.

BALTIMORE.

Mr. Hopkinson—Mary Mansering—Fantasma—Notes.

(Special to The Mirror.)

BALTIMORE, Nov. 17.

Mr. Hopkinson, with Dallas Welford in the title role, holds the stage of Ford's Grand Opera House this week. Judging from the opening to-night it will be a week of unalloyed amusement, coupled with splendid business. The overflowing house which greeted the first performance was enthusiastic to a degree. Lew Dockstader's Minstrels will follow, and they in turn will give place, Dec. 3, to As Ye Sow.

Mary Mansering is seen at the Academy in the new American play, Glorious Betsey, by Rida Johnson Young. The play is of special interest to our theatregoers, as the author is a Baltimorean and the scenes of the play are located in this city. The cast is an excellent one, and the performance was enjoyable. William Collier will be seen next week in Caught in the Rain. Fritz Schuff, the Sousa Opera company and Richard Carle, in the Spring Chicken, will follow in the order named.

Fantasma entertains the patrons of the Auditorium. Fred Hanlon as Pico proves to be the same funny clown who has entertained the children for years. Among those in the cast are George Hanlon, Sr., also George, Jr., Alfred and William Hanlon, L. M. Walter, John F. Fernlock, Marguerite Ferguson, Jennie Roberts and John H. Haslam. Much of the scenery is new and a number of the novelties are unequalled. The underline is York and Adams in Bankers and Brokers.

Harre D. Carey, the athlete, stars at the Holiday Street in the Western drama, Montana. The play tells the story of what the cattle raiders of Montana had to contend with in the way of bandits and outlaws, and proves to be quite interesting.

Rules of the Turf will be the next attraction. Ang Anderson is seen in the railroad melodrama entitled The Curse of Drink, at Blaney's. Mr. Anderson plays the part of Bill Sanford in a manner which elicits the sympathy of his audience. Next, Why Girls Leave Home.

Howard Brockway, pianist, and Joan C. Van Hulsner, violinist, will collaborate in giving the next Peabody Concert on Friday afternoon.

HAROLD RUTLEDGE.

BOSTON.

The Rose of the Rancho—The Belle of Mayfair—As Ye Sow—His Honor the Mayor.

(Special to The Mirror.)

BOSTON, Nov. 19.

Although changes of bill are made in town to-night it yet remains that David Belasco has given Bostonians more to talk about with The Rose of the Rancho than they have had in a long time. The first production of the new play was given last Tuesday at the Majestic, and it has been drawing splendid audiences there every night since then, and after this week it will go to New York with every promise for success. It will be strange, indeed, if it does not run out the season there and prove one of the biggest hits that Mr. Belasco has ever had at the metropolis. The leading members of the cast were as follows:

Kearney	Charles Richman
Don Luis	A. Hamilton
Frank Antonio	Frank Antonio
Leutenant Lanza	William Elliott
Kinkaid	John W. Ope
Highly	Wayne Aray
Samuel	J. Harry Swaine
Thomas	Thomas
Orings	Norbert Cilla
Gova	Candido Tlera
Dona Petrona Castro	Marta Meles
Kenston	Grace Taylor Clark
Junaita	Frances Starr

Mr. Belasco and his associate, Richard Watson Tully, have gone to a most picturesque place and time in American history for their play, and the result could hardly fail to be picturesque and successful. Spanish California in the times of the American invasion affords many opportunities and not one has been neglected. Kinkaid, a wealthy man from Nebraska, has been taking advantage of the unwillingness of the old Spanish residents to register their titles under the American Government, and has engaged in some wholesale land jumping, aided by a band of scoundrels who have respect for neither age, position nor sex. At this point a Federal agent named Kearney comes upon the scene to investigate these land grabbing frauds upon the part of other Yankees and he promptly falls in love with Junaita, the Rose of the Rancho, a lovely Spanish-American, hot-blooded and coquettish. He has two purposes in view, to win her heart and to save her property from Kinkaid. He does the first without difficulty, but the second requires standing an all night sleep upon a house-top before relief comes at the nick of time at daybreak. To end the play Junaita's mother says aside her prejudice against the rescuer who has saved the ranch, and the betrothal ends happily. The piece is a masterpiece, and the staging and the thorough attention to every detail of acting makes it another Belasco success. There are old things in the play; for instance, the night of suspense and the rescue are simply revivals of the stock scene of The Girl I Left Behind Me, which Mr. Belasco himself has previously borrowed from the oldtimer, Jesse Brown, but it still proves effective, and commands breathless attention. More picturesque surroundings have not been seen on a Boston stage in a long time, and it is not at all strange that the members of the company were spurred to their best efforts. The chief success was scored by Frances Starr, who was once a member of the Castle Square stock company in this city and there were the critics which she has realized in this work. Mr. Belasco has trained her well, and looks upon her as the coming Juliet. Meantime, however, she is a full blown rose, and has won more approbation than all the rest of the players. Charles Richman gives the leading male character with his well-known effectiveness, and Hamilton, Beville, J. E. Benrimo, Frank Lowe, Marie Davis, and all the others share in the success. Still, the scenery, the atmosphere, the lighting and the thousand and one little details that show the mastery of Mr. Belasco as the producer are what win the triumph for The Rose of the Rancho.

The Belle of Mayfair is the chief newcomer of the night in Boston, and at the Colonial it was turned into a regular reception for Christine MacDonald, who plays the leading character in this musical comedy from London. The fact that she is a Boston girl adds all the more interest to her return here in this production, which proves catchy and lively. Irene Bentley is another who has a capital character, and Richard F. Carroll, Ignace Martinetti, Van Benschoten Wheeler, Beale Clayton and Valentin Surratt also share in the honors of the production. The more recent London comedies have been brought to Boston with British casts, and therefore the success of the American players in this work ought to be a pointer to the managers who look before they leap.

Still another new musical show reached Boston to-night, and a good sized audience greeted His Honor the Mayor at the Boston. This work is familiar to New Yorkers, but it was a complete novelty hereabouts, and the result was most satisfactory in every respect. It is a lively show filled with catchy music, and from Harry Kelly and Nellie Webb down, all the players scored themselves with credit. So far as the audience was concerned the English tunes made the hit of the evening, and they were brought to the front some half dozen times it was a case of everybody happy.

As Ye Sow is back in town again, this time at the Globe, and the picture of Cane and Life, not always truthful but generally effective, had the same reception which it enjoyed last year at the Majestic. In the season's cost are a number of the originals, but one of the newcomers scored an unquestioned personal hit, and again proved himself a prime favorite. Walter E. Perkins is always liked here, for heretofore he has played so many engagements at the stock houses as visiting star that he has built up a large following. Therefore, in the character of the country telegraph operator, he has hearty greeting and proved one of the biggest successes of the entire production. The engagement here will be for a fortnight, a rather unusual thing for the Globe in midseason.

Quo Vadis is the play of the week at the Castle Square, and gives the members of the stock company another opportunity to go back to ancient Rome and wear togas. The version which is being given is the Marie Dorso dramatization, and it proved effective in every respect. Howell Hanes and Thais Lawton divide the honors of the production, but others, notably Charles Miller, Louis Albion, Frederick Murray and Ben Johnson, helped to make this one of the most interesting revivals of the season.

This is the fifth week of the engagement of Maude Adams and Peter Pan at the Hollis, and it has been found necessary to add to the number of matinees to supply the demand for seats at these afternoon performances. The business at night has been splendid, the best she has ever played here, but at matinees they have not been able to get half the seats necessary, and finally it has been decided upon to give an extra performance on Friday of this week. That will be packed, too, for practically every seat went before the sale had been on for twenty-four hours. If things keep up the Hollis will come pretty near a continuous régime with Peter Pan.

Francis Wilson is in his last week at the Park, and he now has things his own way since Sir Anthony moved on to New York after a single week of special matinees here. This extra week was arranged for as a result of Charles Frohman's visit to Boston. This will be Mr. Wilson's last appearance in Boston with The Mountain Climber, but he will return to New England for a few engagements after his Western tour. Lawrence D'O'Ryan is to follow, but it does not look as if he would try out his new comedy while here after all, but will depend only on The Embassy Ball.

The College Widow has been having college audiences during the past week and no mistake. There were big football games here, with contingents of students from out of town, and they all picked out the Tremont for their rendezvous, and the Tech boys after their field day went there, but had some of their voracious fun nipped in the bud as a result of watchful eyes when they entered the theatre. It is not strange that the students like George Ade's picture of

college life. It is funnier than ever, and Mr. Savage's company makes every part a star. Gertrude Quinlan is one of the chief hits of the piece, and her drillery as the daughter of the boarding mistress is a whole comedy in itself.

John Craig makes another interesting excursion into the past, and the time he can look back with The Young Mrs. Winthrop. There are now many players of a younger generation who cannot recall the coming to Boston of the Madison Square actors with this piece, and therefore a revival, like the one at the Bijou, cannot fail to be of interest. The play is a change from the more farcical works which have been in order for some time, and serves to show the versatility of the company, which is now grown to be a permanent feature on Boston's theatrical landscape.

At the Bowdoin Square the stock company turns to Marie Correll, for The Slaves of Sin is a dramatization of "The Vendetta." It brings out the full strength of the company, and has Charlotte Hunt and Alexander Gaden in the two principal characters. The reception was enthusiastic, and the week is sure to be successful in every way.

Barney Olinore in A Rocky Road to Dublin proved a big hit at the Grand Opera House to-night, but he did not begin to make the stir which his advance agent, Major Rory McKensie, did when he made the rounds of the newspaper offices. When I looked up and saw 7 feet 3 1/2 inches—not to mention 320 pounds—of good natured mankind surmounted by a tall hat walking into my office last week, I was convinced that the Grand Opera House had the greatest show on earth, and it was not at all strange that every paper gave him illustrations—of himself—enough to break the records. He made the hit of the week.

A full fledged opera company passed through town last week, for the San Carlo singers—all but a few of the principals—arrived here on the Cunipic and started onward to New Orleans to begin their season. The newcomers were met at the pier by Henry Russell and Harry Snow, and after a hurried introduction to America here the fifty-five Italians started off. They may come back again if arrangements are carried through for a season in this city following the tour of the West. Mr. Russell is most enthusiastic over his plans, and predicts that some of his discoveries in Italy will make American audiences sit up and pay attention before the present season is over. Crisostomo, and Luisa Milani, an American girl, by the way, were among the best known who landed here Monday.

When The Vanderbilt Cup comes to the Colonial as the next attraction there will be two changes of cast, for Robert Dalley has succeeded Otis Harlan and Clarence Handyside, Henry V. Donnelly.

H. T. Parker, dramatic critic of The Trans-act, is spending the week in New York witnessing the new productions there.

Now that Geraldine Farrar is on this side of the Atlantic her friends are in hysterics because she did not come here at once to visit them. They say that her manager forbade her going outside of New York. Rats! A few weeks ago they were saying that she was not going to be permitted to sing here at all. Only wait until she comes and see if the prima donna from Melrose is not being featured here like circus. She has certainly had more columns in the Boston papers than any singer, and takes a place in a publicity trinity with Thomas W. Lawson and John B. Moran.

The Melodians of Nuremberg has been selected by the Copley Society as the subject for its annual festival this winter.

Mrs. Evelyn Greenleaf Sutherland has returned to Boston after seeing her newest play, The Road to Yesterday, given its successful premiere in Chicago. It has made a great hit there, she tells me, and Minnie Dupree is especially well liked.

Henry Arthur Jones gave the Harvard Library a notable gift last week in the shape of a Kellogg Chaucer, one of the thirteen printed. In the letter which he sent with the book to Professor G. F. Baker he said that the volume is given as a "tribute of my gratitude to you for making modern plays a part of the literary course of your students. It is the first recognition that literature and scholarship have given to the modern English drama."

Mildred Champagne's nameless play at the Bowdoin Square brought out interesting titles in competition. Mrs. Amanda Price took first prize with The Call of the Heart, Fruits of Knowledge and Where Ignorance is Bliss coming second and third. As for the gallery, untrue to herself took top place with Her Mother's Darling, and The Fatal Error coming next in acceptability.

As a result of the ballot choice for a play at the Castle Square from the patrons of the house Sag Harbor will fill up the week, which was vacant in the plans for the season.

JAY BENTON.

PITTSBURGH.

Sothern-Marlowe at the Belasco—Mrs. Fiske's Success—Olga Netherole.

(Special to The Mirror.)

PITTSBURGH, Nov. 19.

The advent of Sothern and Marlowe to the Belasco is another great artistic and social event, and the house held a notable and large audience to-night when Jeanne D'Arc was presented. The play is finely acted, and sumptuously staged. The Sunken Bell and John the Baptist will be given during the latter part of the week. Among those in support of the stars are Misses Kruger, Lamson, and Mrs. W. W. Stanford, Staughton, Hammond, and Mrs. S. B. Stone, Eric, Wheeler, Howson, Crawley, Anderson, Miles, Kelly, Taylor, Reuss, and Aspland. Next week, The Social Whirl.

Mrs. Fiske and her powerful and admirable company in The New York Idea attracted very large and brilliant audiences at every performance last week at the Belasco. It was an intellectual and dramatic feast, and the consensus of opinion was that it was a consummate success.

Olga Netherole inaugurated her sixth season in this country at the Nixon to-night—presenting her own version of Adrienne Lecocquer before the large audience. Her repertoire includes The Second Mrs. Tanguay, Carmen, and Sapho, which will be presented the balance of the week. Joe Cawthorn in The Free Lance follows, next week, and after which comes Robert Lorraine in Man and Superman.

The Gypsy Girl held the attention of the crowds at Blaney's Empire to-day. Dolly Kemper heads a capable company, and the play is well mounted. Underlined are: At the World's Merry, and Thorns and Orange Blossoms.

At the Alvin to-night the throng in attendance keenly enjoyed the antics of Bickel, Watson and Harry, which was one of the strongest attractions of its kind seen at this popular theatre last season. David Higgins in His Last Dollar for next week, followed by Bedford's Hope.

Little Williams in My Tom Boy Girl is again seen at the Bijou, and to-day's crowds evinced their interest in the offering in the usual way. Next week, The Gambler of the West.

Scribner's Morning Glories were in full bloom twice to-day at the Gayety before large audiences. Woodward's trained sea lions is the feature of the olio bill. Next week, The Trocadero. Harry Williams's Academy offers Kelly and Woods "show" this week and drew the usual large audience to-day.

George W. Samuels, formerly manager of the Belasco here last season, is now in the city in the interest of the Shubert's "The Social Whirl." Those of his many friends and acquaintances with whom he has met during his stay here find him to be the same affable and genial personage as of yore.

Manager W. B. Merrill, of the Alvin, has been confined to his home for the past week with typhoid fever, and yesterday (Sunday) was reported to be seriously ill.

The second of the Elmsford lectures, "The Rhine," will be given at Carnegie Music Hall to-morrow night.

ALBERT E. L. HAYES.

PHILADELPHIA.

David Warfield at the Lyric—The Student King—Fritzi Scheff.
(Special to The Mirror.)

PHILADELPHIA, Nov. 19.

One of the greatest engagements ever played in the Quaker city is at the New Lyric Theatre, where David Warfield in The Music Master is in his third week, playing every performance to capacity, with nearly everything sold out for his fourth and final week. The management, to accommodate the demand, have announced extra Thursday and Thanksgiving matinees. The wonderful delineation of Warfield in the talk of the town, as is also the excellent supporting company receiving their well merited share of distinction and honor. Camille D'Arville will begin a two weeks' engagement here Dec. 3 in a new musical comedy by Julian Edwards and Stanislaus Stanger titled The Belle of London Town. Miss Mediate, with Fritzi Scheff, received a rousing reception by a crowded house. The star is really the whole show, and being a great favorite will attract big business for this and Thanksgiving week. The Lion and the Mouse follows, Dec. 2, for three weeks.

Viola Allen, with a company of sterling merit, aided by correct and costly scenic surroundings, opened to-night in Cymbeline at the Broad Street Theatre for a two weeks' engagement, and fully deserved the large patronage and genuine applause tendered by the fashionable, critical audience. Wm. Collier in his latest, Caught in the Rain, comes Dec. 2, for two weeks. This is the time originally booked for Mrs. Leslie Carter in Cio, Kallich Theatre Co., New York, Dec. 17. E. A. Willard, week of Dec. 24.

Honory W. Sawyer's latest offering of Reginald De Koven's romantic opera, The Student King, opened to-night, for a single week, at the Chestnut Street Theatre. Lina Abaranel, the lyric soprano, Henry Coote, Alexander Clark, Fanny McIntyre, Flavia Arcaro, Gustav von Seyffertitz, Dittmar Poppin and Thos. C. Leavy complete a grand singing cast, aided by a large and talented chorus. The story of the Student King is a desirable libretto, and the music is original and melodious. The staging is perfect, and on the usual Savage scale of costliness and liberality. McIntyre and Heath in The Ham Tree follows, Nov. 26, for two weeks. Mr. Hopkinson, Dec. 10, two weeks, Lillian Russell for Christmas and New Year weeks.

Elsie Janis and The Vanderbilt Cup are in their third and final week to good business at the Garrick Theatre. Otto Harlan resigned from the cast and joins the Weber forces in New York. Elsie Janis' latest imitations include Fritzi Scheff, Yvette Gilbert, and Vesta Victoria. Coming, Nov. 26, for two weeks, Ethel Barrymore, to be followed by The Prince of India, Dec. 10.

Mrs. Wiggs of the Cabbage Patch, with Madge Carr Cook, Edith Talliferro, Chas. Carter and Vivian Ogden in their noted delineations pleased a large audience at their opening to-night at the Walnut Street Theatre, where they remain for three weeks. This is the style of performance that attracts the patrons to this house, and is certainly an excellent card. Bookings here for the balance of year include The Jungle, Dec. 10, for two weeks, Chauncey Olcott, for Christmas and New Year.

The Old Homestead, with William Lawrence as Uncle Josh, is meeting with the usual success at the Park Theatre, this being the second and final week. Thomas E. Shea follows Nov. 26, for opening week repertoire, for second and last week his first appearance in When We Were Twenty-one.

Imagine a theatre seating 3,300 people, with immense wide aisles and passages, crowded to the doors nightly, and you have the true state of affairs at the Grand Opera House in Philadelphia. The large clientele have the same seats reserved for every weekly change of attraction, and an engagement here is always sure of big receipts. This week it is Ernest Hogan in Rustle Rustle that please everybody, the house and applause attesting his popularity. The Rays in down the Pike follow on Nov. 26; Girl from Broadway, Dec. 2; Al Leech in Girls Will Be Girls and Bedford's Hope to follow.

Eugenie Blair in The Woman in the Case, with a strong supporting company, is a big feature this week at the Grand Avenue Theatre. The star has many devoted admirers, and her success in this thrilling melodrama genuine success is worthy of special notice. How Hearts Are Broken follows, Nov. 26; Barney Gilmore in A Rocky Road to Dublin, Dec. 2.

National Theatre: Spencer and Aborn's elaborate production, At the World's Mercy, a play of real merit, with seven thrilling scenes and four acts of splendid dialogue and good acting, attracted a crowded and well pleased audience here this evening, which assures a week of large returns which is fully deserved. Chinatown Charlie follows on Nov. 26; The White Chief, with Montgomery and Stone, Dec. 3; for Christmas week, Titled Off the Turf; New Year's week, Secret Service Sam.

The Philadelphia Orchestra, under Fritz Scheff, presents Camille Saint-Saëns, pianist, as the soloist, at the Academy of Music, matinee Nov. 23 and evening, Nov. 24.

People's Theatre: The Mayor of Laughland, with Tom Waters, a local favorite as the star, inaugurated his term of one week here to-night and received a favorable verdict with large returns. Hanson's Fantasma follows, Nov. 26.

Home Folks, in spite of its many previous bookings in this city, attracted large and delighted audiences at the matinee and evening performances at Forepaugh's Theatre. This play draws a better class of theatregoers than the sensational melodramas, hence its popularity and success. The Sleeping Beauty and the Beast is announced for week of Nov. 26.

Why Girls Leave Home is fully described this week at Blaney's Arch Street Theatre, and the legion of patrons fully pleased with the many adventures and happy finale. This house has proven a big bonanza to the enterprising management. The Curse of Drink, with P. A. Anderson in his wonderful rendition, follows on Nov. 26.

Hart's Kensington Theatre: Confessions of a Wife, under the management of A. H. Wood, is the attraction for week. A Human Life is booked Nov. 26; Why Girls Leave Home Dec. 3.

Darcy and Speck's Stock company at the Standard Theatre are presenting On the Bridge at Midnight, original here as a stock offering. It is well staged and carefully presented, giving pleasure to large opening patronage. The Female Detective is due here Nov. 26.

Dumont's Minstrels, at the Eleventh Street Opera House, present Wm. Henry Rice in the latest skit, The Music Mashed-Her, with Society on Skates, in which the funny comedians give the public the full worth of their money. Houses crowded. S. FERNBERG.

CINCINNATI.

De Wolf Hopper—Francis Wilson—The Squaw Man—Notes.
(Special to The Mirror.)

CINCINNATI, Nov. 19.

The New Lyric ended its first week last night with a record of great business. De Wolf Hopper for four performances and Eddie Foy for five having drawn immense houses. The Flower Girl opened to-night to good attendance also. Louis Harrison and Louise Gunning have the principal roles, and the opera was received with genuine favor. E. H. Sothorn and Julia Marlowe follow in repertoire.

William Faversham in The Squawman is at the Grand to-night and for the week. This play was one of the biggest successes of the season when played here last year and bids fair to more than duplicate its record this season. The cast is practically the same as last year, except that Julie Opp has replaced Selma Fetter Boyle in the leading female role. Francis Wilson in The Mountain Climber follows.

Zaza was given an admirable revival by the Forepaugh company at Robinson's yesterday before two audiences that packed the house to the doors. When Knighthood Was in Flower next week.

Bedford's Hope had its first local presentation

at the Walnut yesterday and scored an emphatic hit.

Der Goldschalk von California was revived by the German Theatre company last night at the Grand and pleased as well as it has done on previous occasions.

Madame Schumann-Helk appeared in concert at Music Hall to-night in conjunction with the Pittsburgh Symphony Orchestra before a representative audience. The new opening of the musical season occurred at the Grand last Thursday when Gaddal appeared for a matinee concert.

Old Issues from the Bowery, a new play from the pen of Charles E. Blaney, was given for the first time here at Heck's yesterday and pleased the usual capacity house.

A Race for Life appeared again at the Lyceum yesterday and renewed its success of previous years. H. A. SURROK.

ST. LOUIS.

The Love Letter—John E. Kellard in Taps—Marrying Mary—The Umpire.
(Special to The Mirror.)

ST. LOUIS, Nov. 19.

In Victorian Bardou's play, The Love Letter, Virginia Harned has laid aside her emotionalism to become a delightful comedienne. St. Louis theatregoers who went to the Garrick by hundreds last week welcome the change, too. While the style of the humor is decidedly French it is nevertheless delightful. The story of the play hinges about a love letter, Madame Severille, a divorcee, received while the neglected wife of her first husband and which she has neglected to destroy when she is married a second time. The letter is not dated and the divorcee has a hard time in proving that it was written before the second marriage. Miss Harned as Madame Severille does not lose one opportunity to make every moment she is on the stage one of impressive interest for the audience. William Courtney as the jealous husband, W. J. Ferguson as the first husband, and Albert Grau as cousin of the second husband play their roles well. The company as a whole gives Miss Harned splendid support.

Following a popular request, which was repeatedly made at the Garrick box-office, Miss Harned played Camille at the matinee, Saturday afternoon, before a large audience.

John E. Kellard began an engagement in Taps at the Garrick Theatre last night. It is an emotional play of military life adapted from the German, and ran for two years in Berlin, besides proving a success in London, when it was presented by H. B. Irving, and meting with favor in New York at the New Theatre. Viola Fortescue is playing the part of Clara, an intensely emotional role and one in which her beauty and intelligence are splendidly effective. In his characterization of the stern old officer, Mr. Kellard has an opportunity for a style of work in which he is particularly happy and for which he is suited in every way. The remainder of the large and capable cast includes Alexander A. Frank, Warren P. Conlan, David Murray, W. H. Barwald, Elwyn Eaton, Fulton Russell, Allen S. Finley, and others.

Marrying Mary, with Marie Cahill as the star, is a new musical play that is being presented at the Olympic this week, where an engagement was begun Sunday night. The book is by Edwin Milton Royle, the music by Elvira Rada, and the lyrics are by Benjamin Huggins. Marie Cahill has a part well suited for her abilities. In her support are William Courtleigh, Eugene Cowles, Roy Atwell, George Backus, Mark Smith, H. Guy Woodward, Charles Judels, Annie Buckley, Gladys Claire, and a most acceptable chorus.

Marrying Mary as a musical play is better if anything than Molly Moonshine, Miss Cahill's piece last year.

The Umpire, a musical comedy, which has a record for a long run in Chicago, began a week's engagement at the Century Theatre last night. The company numbers fifty-five people, and is headed by that droll and original comedian, Fred Mac, who was the Sandman in Pitt, Pa., Pout last season. The story of The Umpire concerns the adventures of a National League umpire, who, because of a rank decision in a championship game, was forced to flee the country to escape the indignation of the fans. There are ten musical numbers, several of which are especially good. The company includes, besides Mr. Mac, the following: Edith Yerrinton, Guineia Baker, Harry Hanson, Bradley Martin, Katherine Huns, George D. Deal, Helene Salinger, Bert Young and Jessie Huston.

Fresh from a summer run at Chicago, the Tenderfoot began an engagement at the Grand yesterday afternoon. There are some sixty people in the cast, headed by Oscar L. Fignman, who for two seasons starred in The Burgomaster. Ruth White, whose soprano voice has ample opportunity, is the principal female. The tenderfoot, tenor, has a congenial role in Col. Paul Winthrop.

Joseph Santley and a good company are at the Imperial this week. Santley finds a good expression for his talents in the new vehicle. The play deals largely with life in the West in pioneer days.

Secrets of the Police, a piece in four acts and fourteen scenes, portrayed by a company that is well balanced, is at Havlin's this week.

Burton Holmes commenced his series of illustrated travel talks at the Odeon Thursday night. His subject was "Cairo, the Egypt of To-day."

The wedding of King Alfonso and Princess Ena of Battenberg will be produced at the Odeon Nov. 30-Dec. 1 by Lyman H. How.

Actress Rosa Carter, who has been the star of the Grand Stock company at Evansville, Ind., has gone to New York. It is currently reported that she has accepted an offer from Liebner and Company. CHARLES E. HUGHES.

WASHINGTON.

The Social Whirl—William Collier—Elmendorf Lectures—Notes.
(Special to The Mirror.)

WASHINGTON, Nov. 19.

The big Shubert musical comedy, The Social Whirl, with the original Casino company and production, opened to a large audience at the Belasco Theatre to-night. The audience that filled the house was keenly appreciative of the numerous good things offered. It was unanimously voted one of the strongest leaders throughout and thoroughly entertaining, the fifteen tuneful and catchy musical numbers receiving double and triple encores. The interpretation was without a blemish in the keeping of talented Charles J. Ross, Frederic Bond, Walter Fairman Dyett, Edward Craven, Mart E. Heisey, Charles Halton, Willard Curtis, Irene Hobson, Rose Botti, Caroline Locke, Ada Lewis and Maude Raymond, and a beauty chorus of large numbers. The Belle of London Town follows.

The new National Theatre attraction this week is William Collier in his new play, Caught in the Rain, which he is co-author with Grant Stewart. The opening is an excellent one, and this original comedian in the estimation of a large audience has fitted himself with a part that excels. A cleverly selected company assists in the success, which includes George Nash, John Saville, Wallace Edgerton, Joseph Korman, Grant Stewart, Allen Allen, Thomas Beauregard, Charles Moore, Duncan Harris, John B. Adams, Thomas Lenon, Helena Collier, Jane Laurel and Louise Drew. Next week, Mary Manning in Glorious Betty.

McIntyre and Heath in The Ham Tree opened to a very large attendance at the Columbia Theatre. The two stars, cleverest of negro character delineators, again were pronounced fun promoters. W. C. Fields, Frederick V. Bowers, David Torrence, Alfred Fisher, Jeanne Towler, Carolyn Gordon and Belle Gold are noted able assistants. The Old Homestead follows.

Nat M. Willis, as Happy Holmes, in the new musical comedy, by Mark E. Swan, A Lucky Dog, scored strongly with two large audiences at the Majestic Theatre. Willis, with a large and talented tramp, is at his best, with a large and talented company in support. Next week, Eugenie Blair in The Woman in the Case.

Al H. Woods has a winner at the Academy of Music this week in the melodramatic thriller, From Tramp to Millionaire. The usual big Mon-

day night audience strongly approve the present company. The Four Corners of the Earth is the closing announcement. In connection with this house it may be stated that the Lincoln Hall Association, which owns the Academy, was incorporated in the District of Columbia Nov. 13, to become a body positive. In the past the operations of his association have been under the direction of the laws of the State of Virginia, and the filing last week of articles of incorporation in this city was to make the concern local. The incorporators, who are also named as trustees, are William H. Rapley and Edward E. Rapley, Andrew Archer, J. Whit Hemen, John Cammack, Allen C. Clark, W. A. Cunningham, George R. Hapetti, John S. Swormstedt, and George R. Welch. William Harryman Rapley, manager of the National Theatre, is resident agent, with offices at 1423 New York Avenue.

At the National Sunday night the United States Marine Band, under Lieutenant William H. Santlemen's direction, presented a music lover's selection for their opening season's concert.

The Elmendorf illustrated lectures are the vogue. The second, with magnificent colored and motion views picturing The Rhine from Heidelberg to Cologne, crowds the National Theatre to-day.

To-morrow afternoon the coloratura soprano, Ellen Beach Yaw, assisted by Maximilian Dick, violinist, and Georgiella Lay, pianist, appears at the Columbia Theatre. JOHN T. WARD.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

The November service of the New York Chapter was held at Manor Chapel, West Twenty-sixth Street, on Sunday evening.

The musical portion of the service was rendered by the well-trained choir of young people connected with the parish. The sermon was delivered by the pastor, the Rev. James Palmer, his topic being "Life, Mystery, and Drama," depicting in a graphic way the movements of the life of our times, with its struggles, anxieties, excitements, ambitions, its joys and sorrows, and especially the conflict where conscience, faith in rectitude, and loyalty to high principle are continually brought to battle with the selfish scheme, the degrading standard of pleasure, and the unworthy motive in social and commercial relations. He emphasized the value of the moral force residing in both Church and State and paid a glowing tribute to the increasing and ennobling service which together these uplifting, organized influences are to-day so effectively rendering.

The marvelous dramatic lesson inculcated in the Book of Job was eloquently presented as showing how religion has won its way through the poetry and power of the stage, and Shakespeare and other great dramatic writers were quoted as proving how the stage has ever recognized its reliance upon religion as its most enduring and most potent source of help. The preacher closed with a cordial word of welcome to the Actors' Church Alliance, to the service of the evening, and to the prospective pleasure of the coming reception, attesting his hearty sympathy with the Alliance work and his readiness to serve it in any way in his power.

The November reception will be held at the church rooms, 348 West Twenty-sixth Street, this Thursday afternoon at 2:30 P. M.

The usual tea of the New York Chapter was held on Thursday afternoon at their headquarters. The next succeeding tea will, owing to the intervention of the monthly reception and Thanksgiving Day, not be held until Thursday, Dec. 6.

The Providence Chapter held an entertainment at Infantry Hall, on Nov. 8, the talent being mostly members of the Providence and New York chapters. Among the representatives of the former were Mrs. Charles T. Colwin, Jeanette Carroll, Viola Pratt, and Walter Orme and Mrs. William Harris; of the latter Edith Totten McGrath, First Vice-President of the National Council; E. F. Mackay, and others. The festival was under the general direction of Rev. A. H. Ancock, President; Rev. Father J. J. Ward, and Mrs. F. Vernon Wilson, Secretary.

TALENT AT THE PLEIADES.

There was a large number of theatrical people at the meeting of the Pleiades Club at Hotel Lafayette-Brevort Sunday night. Lena Ashwell had been invited as guest of honor, but was unable to be present through illness. The strain of the two performances of Mrs. Dane's Defense last week, combined with the extra work of rehearsing two roles, and at the same time appearing nightly in The Shulamite, proved too much for Miss Ashwell's strength, and she was compelled to keep her bed all day Sunday.

The other actors, some of them members, some guests of the club, aided in making the meeting one of the most enjoyable of the season.

The Pleiades Club, to quote the words of the president, John Nicholas Ryan, "is a play place for those who paint, write, act or sing, and for those who appreciate them. Its object is to cultivate and stimulate those arts to the end that in our enjoyment of them we might forget the strife, turmoil and dissension of the past week and launch forward on the morrow with lighter hearts, renewed energy and keener intellect to battle with the problems which will be set us. The real struggle for life is not for bread and clothing, but for ideas, for truth, for progress. The club meets every Sunday night during the winter, and has long been known as the most important and most successful Bohemian club in New York."

Among the professional people who took part in the entertainment programme Sunday night were Mr. and Mrs. Herbert L. Waterous and John F. Wade, of Clay Clement's company; Amy Ricard, Gilbert Shorter, Gwynn Miles and Jack Harnard. Others present were Edward Knobloch, author of The Shulamite; G. L. Boykin, manager of Lena Ashwell's company; Henry Blossom, Julia Dean, Orme Caldar, William Harcourt, Mary Shaw, Alice Fischer, Doris Mitchell, Ida Mülle, Harriet Ross, Mrs. Calne and Frank J. Wilstach, general press representative for the Shuberts. The next meeting will be Bohemian Club Night, and J. Clarence Harvey will act as toastmaster.

CONREID SUES MRS. UNTERMYER.

Heinrich Conried has brought a suit against Mrs. Samuel Untermyer for \$2,250 on account of an alleged breach of contract. It is said that Mrs. Untermyer had made herself responsible for the payment of Mme. Emma Eames for singing at an entertainment in aid of an organization in which Mrs. Untermyer was interested. Mr. Conried having agreed to let the singer appear for that performance without charging a commission for himself, she says that Mr. Conried put in a bill for about double the amount Mme. Eames received. Mrs. Untermyer, it was said, did not intend to evade responsibility, but was not willing to pay what Mr. Conried asked.

SUNDAY SERVICES AT ACTORS' HOME.

The Rev. Dr. Francis L. Frost, of St. Mary's Church, West New Brighton, inaugurated on Nov. 18 the first of a series of Sunday afternoon services at the Actors' Fund Home, on Brooks Avenue, which will continue all winter. Dr. Frost was accompanied by the choir of the church, led by Mr. Harry Bailey and Mr. Morris Mitchell, organist, and a number of the congregation.

WALLACE PROBABLY FATALY HURT.

Charles Wallace, manager of the Jefferson Theatre, of Hamilton, Ohio, on Nov. 12 fell from a narrow bridge while running to catch a train and received injuries which, it is feared, will result fatally.

SOUTH AFRICA.

Musical Comedy Prospering—George Robey a Hit—Notes.
(Special Correspondence of The Mirror.)

JOHANNESBURG, Oct. 15.

Appearing at His Majesty's Theatre is R. and F. Wheeler's London company, which is giving its farewell performances, prior to leaving for England. The company, which has been touring South Africa for the past eighteen months to packed houses everywhere, with The Orchid, The Cigarette, etc., this week staged the popular comedy Mr. Rump of Apington. They opened their season with the Little Moon, which played to good houses for two weeks, and then made way for the ever popular play, The Orchid, which was taken off after playing a fortnight to overflowing houses, to make room for Mr. Rump. The combination is one of the strongest that as yet visited this country, and as the members have been mentioned at these columns before it is useless to comment on them again. The principles, Myles Clifton, Victor Goumet, Arthur Staples, George Grundy, etc., Maude Thorpe, Neale Wallace and Sybil Thorne have been scoring all along the line.

After the conclusion of the season of this company we will have the pleasure of seeing William Cleveland and his London repertoire company in the Merchant of Venice, etc. The leads are played by William Haviland and Edith Latimer.

They are at present playing to packed houses at the Opera House, Pretoria.

Since the Messrs. Hyman (Ltd), left the old house to open the doors of the new Empire Palace of Varieties, in May of this year, they have done everything in their power to put nothing but the best talent before the patrons, and they are to be congratulated on the programme this week. First and foremost, they have starring here Comedian George Robey. Nearly all of the patrons here have seen him at home (England) and on Oct. 11, the house was crowded when the public came to renew their acquaintance with him. As soon as his number went up the house was in an uproar, and when Robey appeared the audience rose en masse, and cheered him for three solid minutes, and from his first word he held them in the palm of his hand. He occupied the stage for three quarters of an hour, and sang and pattered five songs; even then the audience were loth to let him go.

With Robey and the strong company around him, the engagement promises to break all box office records. Another big attraction here is A. D. Robbins, the trick cyclist. Robey and West, the popular black and white musical comedians, are paying us a return visit, and they are warmly welcomed, keeping the house in a continuous ripple with their by-play and winning applause for their musical numbers. Miss Rhodessa, the juggler, the established star, as a firm favorite with her clever work. Hayes and Sulis, duettists, and dancers, give a smart entertainment, the dancing of Hayes bringing down the house. William Gourlay, comedian, is giving "Hamlet has returned" and his "scare crow" dance, and is a popular turn. Miniature Marie, male and female, gives some good impersonations of well-known London stars, and a good round of applause. Ted E. Box, eccentric comedian, is a hit. He does some clever whistling, imitations of birds, etc., for which he is recalled. Nate Leipzig is billed as the cleverest conjuror and card manipulator before the public. I have seen several so-called card manipulators, but I must say that Leipzig carries out as he is billed. He astonishes the audience with the rapidity and cleverness of his work, and his number always brings forth plenty of hands. Kitty Loftus, the English musical comedy artist, is starring here with Robey, but has not, unfortunately, come up to expectations. The orchestra under our old friend David Foots is responsible for some good music.

The new variety company opening on Monday, Oct. 20, includes Sullivan and Peaslee (Americans), Tony Wilson and Heloise, Winifred Ward, Frank Seelye, and the Sisters Amores.

Fillis Circus will play a return visit here during November. Fillis has altered the circus and is running it after the style of L. J. Hall's Circus, which visited here last year. Speedy, the high diver, and the Zeno-Jordan-Zeno Troupe have left him, but he has some good attractions in their place.

G. R. Smith, who was working in partnership a short while ago with R. and F. Wheeler, is now "on his own" with a musical comedy company, which will open here shortly with all the latest London successes. Some of the plays to be staged are The Spring Chicken, The Little Michu, A Girl on the Stage, Sea-Sea, Les Merveilleuses and Aladdin.

Sumors have been going around the town that Smith was coming out here to fight the Wheelers, but in an interview granted to a local paper here he denies that this is the case. F. R. DILLER.

GOSSIP.

Lucia Moore has been engaged as leading woman for Mortimer Snow's Stock company at the Arcade Theatre, Toledo, O., opening When We Were Twenty-one, playing Phyllis. Last week she appeared as Glory in The Christian and this week as Du Barry.

Harry R. de Leon, manager of the Bijou Theatre, New Haven, Conn., was compelled to resign his position last month and go to Denver, Colo., on account of ill health. Mr. de Leon is in a private sanatorium and would be pleased to hear from friends. He can be addressed 3257 Bryant Street, Denver, Colo.

The final dress rehearsal of the Camille D'Arville company in Stange and Edwards' The Belle of London Town occurred at the Casino Theatre, Sunday evening. Miss D'Arville's debut in The Belle of London Town took place at the Nelson Theatre, Springfield, Mass., last night.

To-night (Tuesday) the Twelfth Night Club will give a reception to Lena Ashwell.

Harrison Hunter will replace John Blair when Lena Ashwell goes on tour with The Shulamite. Mr. Blair will continue to appear with Madame Alia Nasimova at the Princess Theatre.

Frank Thomas states that he is not a member of the Clayton Leggo Stock company at Worcester, Mass., but that he is at his home in Quincy, Mass., suffering with an attack of bronchitis.

Irene Zipcy, a young actress from Brooklyn, N. Y., has been sent to a hospital for the insane at San Francisco, Cal., at the request of her mother. Miss Zipcy is said to be suffering from acute melancholia.

An ordinance has been introduced into the City Council of Omaha, Neb., granting the Council authority to prohibit theatrical entertainments that it may regard as injurious to public morals. The Council is awaiting advice from the city's legal department before acting upon the bill.

Marie Stone, widow of William H. McDonald, and herself a popular singer in the days of the Boston Ideal, is to be a co-beneficiary with Henry C. Barnabee of the forthcoming all-day performance which the Lamb Club has announced for the aged comedian.

The last appearance together of Yvette Guilbert and Albert Chevalier in New York will be at the Broadway Theatre on the afternoon of Friday, Nov. 23, under the auspices of the Riverhead House Convalescent Home for Children. Liebler and Company have effected an agreement with the managers of the home by which the two stars will be seen under a charity banner for this occasion only.

Granville Forbes Sturgis is at work on a play dealing with life in Wyoming, which he hopes will be produced by the end of next year. Mr. Sturgis is familiar with this section of the country, as he spends from four to six months each year on a ranch in the mountains. The play deals with the troubles besetting a New York girl who marries a half-breed Indian, and goes to live with him in Wyoming.

(Special Correspondence of The Mirror.)

The Sun's Darling, mentioned in my last issue, and gentle Gawain, love their Ellin-a-wood and Jacob's Ladder that is, of course, on it is worth loving. This masque has a stout and dainty story, setting forth how Kay, a descendant of Phobus and a type of stage man, slips from sweetheart to sweetheart, from Spring to Summer, etc., and from pleasure to pleasure, all regardless of the Winter that must come, both of the season and of life. Anon bright is forgiven by the good and effulgent

Edward De Reske is not to be one of Mr. Hamstein's stars after all. According to a statement issued by that manager it appears that De Reske's voice has not advanced in quality during his residence in Paris, and that when

MARCEL BLAKE: "The statement in THE MIRROR of Nov. 17 that Murray and Mack sent the members of the company back to New York when they closed is erroneous. No provision was made for the return of the actors to their homes."

troble—the finished work of the eight plays of the
Ellen Terry did not care for so many years.
to play only once or twice a week, and
the— in Nance Oldfield, given with The
all ways suitable to so much excellent work,
ra, to be done. Ordinarily one would not al-
to these matters; ladies have by right
been a complete success in the world, and
ness the whole world has sung there is no
for misleading criticism.

AT THE THEATRES

(Continued from page 1.)

hunt fellow, kindly at heart, who has seen many years of service, and Maynard, a young drummer, whose employment dates back only a few months. Maynard has fallen desperately in love with Nastja, a beautiful young Russian, the daughter of Baron von Ostermann, Minister of State. The Countess has a visitor in the person of Baron Ruding, an old friend of Maynard's. He has been imported by a wealthy aunt to see for the hand of Irene von Nielson, daughter of Maynard's superior. While Ruding is calling, two other visitors come, Irene and Nastja. Nastja has heard of Maynard's love for her, and the object of her visit is merely to get a glimpse of the love-sick man and to amuse herself by tantalizing him. The girls think Ruding is an employer and treat him slightly. Naturally the Baron feels less inclined to woo the fair Irene.

Von Nielson gives a ball, the guests of honor being Baron von Ostermann, Minister of State, and his wife. As there is a scarcity of dancing, Nastja suggests that the two workers in the Countess's household be invited to come upstairs and join in the festivities. When they come Nastja treats Maynard very badly. He has a champion in Baroness von Ostermann, who shows him great consideration. Her favor wins him kind treatment from all but Nastja, who insults him again, whereupon he leaves. Meanwhile Ruding has been playing skat with Baron von Ostermann and incidentally winning his money. The Baron is very angry with him for winning, but he is also much taken with his brusque outspokenness. The evening closes with the engagement of Nastja to von Nielson.

Von Nielson is looking for a man to fill a vacant secretaryship. The candidates are Ruding and Maynard, the former supported by Irene, who has come to love the Baron, and the latter by Nastja. Baron von Ostermann steps in and asks von Nielson to appoint Ruding. Ruding gets the position, but the two young men are consoled by the fact that they have been accepted by their lady loves.

So completely had Herr Thaller disguised himself in the make-up of Ruding that it was absolutely impossible to recognize in his appearance the slightest resemblance to the aristocrat in Uncle Tony. His legs were bowed, his back bent and his voice had lost its smoothness. But for him the play would have been a sad affair. Whenever he was on the stage the audience split its sides with laughing. He uses his face and his arms in an irresistibly funny way. In the third act he delivers a lecture to Nastja in a manner that shows he is also capable of fine, serious work. No one who sees him can doubt that he is really with the best in the field of comic character acting. The other members of the company filled their roles acceptably, particularly Herr Frey, who, as Blum, had the only other comic part in the play. Miss Ostermann deserves much credit for what she did with the thankless role of Nastja.

Academy—Mantell.

Mr. Mantell began his second week at the Academy of Music with "Othello," playing the Moor on Monday night. On Tuesday night, Nov. 13, he appeared as Iago for the first time in New York, giving a rather robust characterization of the crafty Ancient. The Iago of Monday night appeared as Othello at the second performance. The cast Tuesday was as follows:

Othello.....	Francis McGinn
Roderigo.....	Guy Lindsey
Iago.....	Mr. Mantell
Brabantio.....	Alfred Hastings
Cassio.....	Cecil Owen
Duke of Venice.....	Walter Campbell
Desdemona.....	Franklin Bendisen
Gratiano.....	Alfred Callender
Montano.....	Alfred Hastings
Deirdre.....	Marie Booth Russell
Emilia.....	Lillian Kingsbury

Mr. Mantell's impersonation of Othello was reviewed at length when he appeared at the Garden Theatre last season, and he has added very little that is new to the characterization this year. His Iago is a bluff soldier, with an undercurrent of cynicism and malignant humor, made rather over-prominent by facial expression. It is less a desire for revenge on Othello for fancied wrongs, but more from a spirit of devilry, a desire to cause trouble, that he arouses the jealousy of his commander. His tricking of Roderigo seems born of his love of his own craftiness rather than from a wish to secure the top's money. He takes supreme enjoyment in Cassio's drunkenness and disgrace, apparently for the sake of seeing him drunk and disgraced more than for the gain to himself. Emilia's line, "He is a devil," fits his character. He is a military Mephistopheles. This interpretation is calculated to appeal to popular fancy, for the character is thus put in strong opposition to Othello and supplies a certain comic element to relieve the somberness of the tragedy. Mr. Mantell has authority for his characterization. Iago was considered a part for the light comedian until late in the seventeenth century, when French influence began to be felt in the English drama. His reading is for the most part smoothly colloquial, and his description of the brawl between Cassio and Montano is delivered with excellent judgment.

The Othello of Francis McGinn is inclined to be artificial and stilted. He speaks his lines with his eyes directed toward the flies, and has a tendency to emphasize the metre of the verse. Guy Lindsey makes a satisfactory Roderigo, though his death scene brought laughter from the audience Tuesday night. Cecil Owen as Cassio is badly played. Othello's lieutenant was hardly so weak as Mr. Owen represents him, except when in his cups. Alfred Hastings as Brabantio gives an adequate though conventional performance. Lillian Kingsbury makes a spirited and intelligent Emilia. Marie Booth Russell appears again as Desdemona and gives the same even portrayal that marked her last season.

Othello, with Mr. Mantell as Iago, was repeated Wednesday afternoon and evening.

MACBETH.

Mr. Mantell appeared as the Cardinal in Bulwer-Lytton's drama on Thursday night, giving the careful impersonation that won him praise last season. Marie Booth Russell appeared to advantage as Juliet de Mortemar and Lillian Kingsbury gave an excellent performance of the role of Marion de Lorme. The remainder of the cast was as follows: Easton, Walter Campbell; Brabantio, Francis McGinn; De Berenghen, Alfred Callender; Adrian de Mauprat, Cecil Owen; Hastings, Gordon Barry; Joseph, Alfred Hastings; Francois, Guy Lindsey; Louis XIII., Franklin Bendisen.

MACBETH.

Macbeth was given for the first time during the present engagement on Saturday afternoon, Nov. 17, and was repeated at the evening performance. Mr. Mantell's style of acting is particularly effective in this play, and his performance of the role of Macbeth makes a strong appeal to his audiences. Marie Booth Russell as Lady Macbeth gives a careful impersonation, and Francis McGinn makes a satisfactory Macduff. The production and the work of the supporting company are very good. Macbeth was repeated Saturday night. On Friday night Hamlet was the bill.

The repertoire this week is as follows: Monday and Friday nights, Macbeth; Tuesday and Wednesday nights and Saturday afternoon, The Merchant of Venice; Wednesday afternoon, Richard III.; Thursday night, Othello; Saturday night, Hamlet; Act III.; Richard III., Act III.; King Lear, Act I.; Macbeth, Act II.; and Othello, Act V., with Mr. Mantell as the Moor.

Weber's—Twiddle-Twaddle.

Joe Weber and his own company returned to Broadway last week and were given a rousing welcome by their many friends and admirers. Twiddle-Twaddle and The Squawman's Girl of the Golden West, the skits that made a success of this house last season, were offered once more, and though few changes had been made the enter-

tainment met with great appreciation. Mr. Weber, Marie Dressler, Josephine Maglin, Edward J. Connelly, and Ernest Lester in made hits in their old parts. Harry Crandall, the only newcomer of prominence in the company, played several hits very cleverly, and is a valuable addition to the organization. The present bill will be continued until the end of the year, when an elaborate new production will be put on.

Third Avenue—The Girl from the Ranch.

Melodrama in four acts. Produced Nov. 12.

Colonel Gordon.....	Donald Harold
Captain Lawrence.....	Thomas Perry
Captain Belknap.....	Bernard Sanders
Lieutenant Gordon.....	George Heath
Lieutenant Perry.....	Melvin Hunt
Sergeant.....	Raymond Gillette
Sergeant Leary.....	Robert Irving
Sergeant Edwards.....	Karl L. Way
Patrolman.....	Scott Sigman
Deputy.....	Edward J. Connelly
Big Jim.....	John B. Brown
Long Pete.....	Donald Harold
Butler.....	C. Roland Smith
Ruth.....	Frank V. Hawley
Mrs. Belknap.....	Clara Lewis
Gladys Gordon.....	Bertha Kreig
Mrs. Evans.....	Anna Russell

In "The Girl from the Ranch" things happen because they happen, but that is the way they have on Third Avenue, so this is neither here nor there. The play goes with a bang. There are Indians and cowboys and soldiers, and there is plenty of love-making and fighting and treachery. The play clearly pleases and is likely to turn out a big success.

The opening act is in Fort Roswell, Texas. Mrs. Belknap loves Lieutenant Gordon, who is in love with Ruth Maitland. Mrs. Belknap has been the mistress of Ruth's brother, who is in disguise as Sergeant Edwards. Belknap fears that Edwards will expose her, and so on Gordon's clothes and goes to kill him. Captain Lawrence is in love with Ruth and hates Edwards. He sees Mrs. Belknap and takes her for Gordon. He shoots at her but misses and kills Edwards. Gordon is now arrested for the crime. The troops march against the Indians, and Lawrence is in command of the fort. He starts to kill Gordon, but the cowboys come and save him. In the last act Lawrence, who has been shot by Ruth in self-defense, makes a death-bed confession of his crime, and all ends happily.

George Heath makes a fine-looking hero and acts the part acceptably. Thomas Perry as Lawrence is almost perfect. He is in love with Ruth Maitland, and receives his applause in numerous scenes. Clara Lewis as Lucia was fair as Ruth Maitland, as was Donald Harold as Colonel Gordon. The best acting, however, was done by Melvin Hunt as the boyish lover, Lieutenant Perry, by Bertha Kreig as the ingenue, Gladys Gordon, and by Scott Sigman as the Indian, Panther. Robert Irving was also very good as Sergeant Leary. Elizabeth Howard as Mrs. Belknap is happy and has a fine stage presence, but she failed to give any distinction to her lines.

This week, "The Girl of the Sunny South."

New Star—While Frisco Burns.

Melodrama in five acts, by Lincoln J. Carter. Produced Nov. 12.

Jack Brodsky.....	Fred Eckhart
Sidney Pascoe.....	Will Sautsch
William Rayner.....	Harry Farnham
Ben Bloom.....	Edmund S. Norton
Elsie Moore.....	Will Fields
David Brodsky.....	A. R. Lynde
Bike Dover.....	J. R. Cortel
Bert Appleton.....	D. J. Elliott
Gustave.....	Sam Ottis
Mike Murphy.....	Con Lass
Folkman Jones.....	John Finn
Sergeant G. S. A.....	Charles Brown
Ab Sing.....	Charles Brown
W. Lee.....	J. H. Harper
Wall Man.....	Eddie Green
Edith.....	Kathryn Marney
Emeline Rayner.....	Lotta Emmens
Mary Ann.....	Marion Hyde
Mr. McCassey.....	Virginia Melville

Last Spring, while the embers of San Francisco still glowed, Lincoln J. Carter announced that the title of his next play would be "While Frisco Burns." He made his promise good when the current season opened, and last week the title arrived in New York attached to a conventional melodrama of incidents. The piece is scarcely up to the standard of the criticism of his play-constructing ability. An earthquake, a fire, and the subsequent misery of the sufferers offer possibilities of which the author has taken only part advantage. The fire scene is realistically pictured, and the camp of the refugees has a natural air about it, but it would seem that Mr. Carter, with his inventive talents, might have made the earthquake much more effective. The melodrama itself has all of the elements that appeal to patrons of this type of play, but the audience Monday night seemed to expect more trick scenery and less conversation.

The papers in this particular play are plans for a new electric light invented by Jack Brodsky. William Rayner has intended to finance Jack's invention, until he learns that the young man wishes to marry his daughter, Mabel. Mabel, Sidney Pascoe, brother of Mr. Rayner's second wife, Emeline, wishes to marry Mabel for her father's money, and he persuades the capitalist to impose impossible conditions upon Jack before he furnishes the money. After Jack has refused to accept the terms that Mabel's uncle calls upon Rayner with the news that he has found a fortune in Government bonds, hidden by Jack's father. Rayner accepts the bonds as a trust for the young man and gives a receipt for them. Then the old uncle dies of heart failure, and Rayner and Pascoe decide to keep the money. But Elsie Moore, the comedy Jew, is hidden in the clock case and lets overhear the whole matter. He recovers the receipt, and the second act Pascoe and Emeline persuade Mabel that Jack is untrue to her, and she promises to marry her stepmother's brother. Pascoe has Jack dragged and starts to throw him over the balcony of the Cliff House into the sea, but the comedy quartette foils his attempt and sends the second villain, Mike Dover by name, into the water instead.

Mabel discovers Pascoe's perfidy in the third act, and marries Jack while the guests at her father's are waiting for the ceremony. Pascoe and Emeline and Bike Dover, miraculously saved from the ocean, kidnap the bride, take her to Chinatown, and put her into a cellar. Jack and the comedy quartette rescue her and start to walk home early in the morning of April 18. At Market Square Mabel faints from exhaustion, and the company go to seek water for her. Then Pascoe and Dover appear and are about to carry her away again when the earthquake happens. People run across from right first entrance to left first entrance, plaster pours down from among the sky borders, the back top falls, disclosing a wrecked building with a woman inside, and "profiles" of ruins are pushed on from right and left. The fourth act occurs in a machine shop in the path of the flames. Jack, Mabel and the comedy quartette find temporary refuge there, Jack in the uniform of an officer of volunteers. Rayner and his wife also find the place, the man carrying a satchel containing his fortune. They refuse to forgive Mabel for marrying Jack, and go away to find another shelter. Mabel is left alone and faints from hunger. Bike Dover finds her and attempts to steal her rings, but the soldiers arrive in time to shoot him for looting. Then Pascoe discovers the girl and ties her fast to a work bench. Jack is also tied up, and the villain threatens to set off a charge of dynamite left by the soldiers if the plans for Jack's light are not given him. But Mabel has given the plans to Marke for safe keeping and hence cannot give them up to save her life. Pascoe lights the fuse and gloats on the approaching destruction of his enemies. Marke comes back, however, and presents the villain with the handle of a galvanic machine, which he uses fast by the current. Jack and Mabel are untied and escape just as the dynamite explodes, blowing Pascoe into fragments. The burning city is seen through the ruins.

Act five shows the camp of refugees in Golden Gate Park. Two of the comedy quartette get married. Pascoe returns from the fragmentary condition of act four, is arrested and conveniently killed by a falling wall. Rayner, his wife, and the satchel of money wander in, trying to buy food. Marke gets back the Government bonds, Mabel and her father become reconciled, and the play ends as happily as possible in a terrific rainstorm.

Fred Eckhart is mainly and realistically as Jack Brodsky, rather less conventional than the average melodrama hero. Will Sautsch plays Pascoe in the customary fashion. Harry Farnham is a satisfactory William Rayner, and A. R. Lynde does very good work in the two characters of David Brodsky and Bike Dover. Kathryn Marney plays Mabel Rayner in the way melodrama heroines are generally played, but has more beauty than usually falls to the lot of the pestered ladies of such entertainments. Lotta Emmens as Emeline Rayner, the villainess, is sufficiently heartless to please the gallery. Marion Hyde in the comedy quartette role of Mary Ann has a lively disposition and plays the part with spirit. Virginia Melville is excellent as Mrs. McCassey. The comedy Irishwoman, Will H. Fields as Elsie Moore, shows considerable ability in a comedy dialect character and effectively sings several parodies of popular songs. Edmund S. Norton as Ben Gout, the fourth of the comedy quartette, is adequate to the role of a fresh office boy. J. R. Cortel deserves a word of praise for his appearance as the Rev. Appleton, and especially for his work in the last act.

This week, "For a Human Life."

Empire—Student's Matinee.

The second of the matinees given by the students of the American Academy of Dramatic Arts took place on Nov. 16. It was remarkable in several respects two of the plays, "The Preacher" and "The Broken Bars," being of real dramatic interest, and the acting of one young woman, Christine Norman, being far above that usually seen at an academy matinee. The other of the young actors, Charles H. O'Donnell, Roger N. Burnham and Henry O. Falk, showed considerably more than average ability. The first offering was a one-act farce, "The Third Chapter," adapted from the French by Charles Dickson.

Howard Leslie.....	Roger N. Burnham
Robert Ashley.....	Erskine Sanford
Lucy.....	Paula W. Bachman

Robert Ashley and Lucy have been recently married, and Howard Leslie, Robert's friend, who is staying with the young couple, keeps Robert away from his wife. Lucy is in despair and writes to her aunt asking her to get rid of Howard. The aunt writes to take the advice given in the third chapter of Balzac's "Lucile." Lucy reads this and finds it tells her to pretend she is in love with her husband's friend. She does this, however, and turns the tables on her trick, however, and turns the tables on her by making her husband discover how she has deceived him at his wife's feet, and for a moment there is a tempest. All, however, is finally explained.

Roger N. Burnham as Howard has an amusing play of features, and ought to make a good comedian when he learns better the emphasis needed to carry his points. Erskine Sanford as Robert Ashley has a pleasing personality, but failed to give distinction to his lines. Paula W. Bachman as Lucy has beauty and a considerable voice, but at times, especially in her "sobs," overacted her part.

"The Preacher," a one-act play by John D. Barry, had the following cast:

Albie.....	Christine Norman
Bagley.....	Hugo Wallace
Swan.....	Henry O. Falk

Bagley is a clergyman who has left England with Albie, the wife of another man. They go to a Massachusetts village where Bagley is asked by the presbytery to accept the position of minister. Swann, a leading member in the church, writes to the head of the church in England from where Bagley has come for a letter of recommendation. This man, however, is dead, and his wife writes that she cannot recommend Bagley. Albie then confesses to Swann, and he tells her that Bagley will either have to leave the ministry or leave her. To end the trouble Albie finally chooses to leave her.

Christine Norman gave a remarkable performance of Albie. She is a girl who strongly reminds one of Mrs. Fish, both in appearance and method of acting. She showed remarkable emotional power, tempered by great restraint. Unless all signs fail she will be heard from later upon the professional stage. Hugo Wallace as Bagley was a dignified clergyman, but failed to express in voice or manner the conflict between love and conscience. The Swan of Henry O. Falk was extremely crude, but at times showed flashes of power, giving promise of better things in the future. His pronunciation, however, will have to improve, as at present he has what appears to be the remains of a strong foreign accent.

My Lady Tongue is a reverie in blank verse by William Blunt. It had this cast:

Beatrice.....	Caroline Greenfield
Benedict.....	Charles H. O'Donnell
Claudio.....	Erskine Sanford
Servant.....	Walter W. Young

It takes place in Benedict's home after his marriage with Beatrice. Beatrice's shrewish tongue drives Benedict into going to the wars, but at the end he is restrained from going by his love for her. Charles H. O'Donnell was a most amusing Benedict and read the blank verse well. He gives promise of being an excellent comedian. Caroline Greenfield, who played Claudio, but gave an amusing performance of the shrewish wife. Erskine Sanford was colorless as Claudio, and through nervousness had an unfortunate habit of letting his voice fall at the end of a sentence so that the last word was practically indistinguishable. Walter W. Young was amusing as the servant.

"The Broken Bars," a modern morality play in one act by Anna Wynne, had the following cast:

Mr. Rich Sorrow.....	Harry Melick
Mr. Multi-Millions.....	Alma W. Birchall
Mr. Temptation.....	Erskine Sanford
Mr. Care.....	George A. Stevenson
Mr. Sin.....	Paula W. Bachman
Mr. Poverty.....	Julian Richmond
Mr. Crime.....	Henry O. Falk
Mrs. Rich Sorrow.....	Hugo Wallace
Mrs. Multi-Millions.....	Caroline Greenfield
Mrs. Rich Charity.....	Salida Williams
Mrs. Innocence.....	Robert A. Brennan
Mrs. Folly.....	Isabel Grace Moore
Mrs. Hypocrisy.....	Marion Willard
Mrs. Poor Sorrow.....	Evelyn E. Ferguson
Mrs. Sin.....	Paula W. Bachman
Mrs. Despair.....	Winifred Love

It was a daring feat that Miss Wynne made when she put herself in rivalry with the medieval works, yet she has made this long forgotten form of drama take on new life and succeeds in applying it to modern conditions with considerable originality and force. The figures typify the vices and virtues, the powers for good and the powers for evil. After a symbolical representation of the temptations of the world, in which Innocence's only protector is Religion, Poverty and his horse break in and are kept from destroying the sinner by the intervention of Religion, who causes Multi-Millions and Poverty to shake hands as the curtain falls. This symbolical representation of the solution of the problem of capital and labor was admirably conceived and the audience applauded until the author was forced to bow her thanks from the stage.

As a whole, the play was exceedingly well acted. Special mention should be made of Henry O. Falk as Poverty. In the scene where he confronts Multi-Millions he rose to real dramatic power, and his slight accent served only to typify more forcibly the heart-broken spirit of the poor. Alfred W. Birchall looked the part of Multi-Millions and acted it with considerable force. Erskine Sanford as Temptation, and Peretz R. Spiro as Sin were truly a devilish pair, and Paula W. Bachman as Mrs. Sin was alluring enough for any Saint Anthony. George A. Stevenson as Care and Julian Richmond as Found Out gave good pieces of character acting. Charles H. O'Donnell was impressive as the butler, Memory, but Hugh Dufman hardly meas-

ured up to the character of Religion. Isabel Grace Moore was an admirable Folly. The other characters were fair.

Astor-Salome.

Play by Oscar Wilde. Produced Nov. 15.

Herodias Antipas.....	William McVay
Jokanaan.....	Harry Leighton
The Young Syrian.....	George Lawrence
Figlium.....	Charles Wade
The Page of Herodias.....	Charles Wade
First Jew.....	Benton Vane
Second Jew.....	John E. Haynes
Herodias.....	Hilda England
Salome.....	Meredith Leigh

This play was reviewed last year in THE MIRROR when it was given by the Progressive Stage Society. The staging of the present production was excellent, but the acting, except that of Harry Leighton as Jokanaan, was unimpressive. Miss Leigh, though intelligent, gave a mediocre performance. The whole play was very tiresome. Salome was preceded by a one-act play by Edward Blumer, called "The Prophet." It had the following cast:

John.....	Harry Leighton
Captain of Herod's Guard.....	George Lawrence
Seth.....	Robert McWade
Ethan.....	W. D. Stone
Josh.....	J. C. Milady
First Soldier.....	J. C. Turner
Second Soldier.....	O'Kane Hillie
Third Soldier.....	Benton Vane
Rachel.....	Russell De

The play shows John the Baptist in the desert and shows the seizure of the prophet by Herod's soldiers. Harry Leighton played the part of the Baptist with considerable power. The other characters were passable.

At Other Playhouses.

WEST END.—Eight Bells played here to large business last week. The cast was as follows: Daniel McDaniel, Andrew Byrne; Gusie Blotter, Frank Le Foe; Charles Fitzgerald, Dick Ferguson; Isle Esquivich, Frank Elce; Samuel Smug, Allen Schrock; Henry Art Greener; Toby, Robert Waller; Laddie, Frank Boyle; Jules, Jere Saunders; Maynard, Fred Young; Dan, Leslie Burton; Peter, Eddie French; Dasher, George Sullivan; Stephen Agent, Harry Vane; Hard A. Lee, Charles Snow; Chang Lee, David Evelyn; Officer, C. E. Davis; Madam Blotter, Grace Wolvin; Rose O'Connor, Grace Passmore; Mamie White, Emma O'Neill; Kate Florence, Marie Serrano; Grace Snow, Emma Ward; A. Shadow, J. Byrne; James, James Byrne; John, True Elce; Bowman, Al Grenier; Herod, Wm. White; Antonio, Max around, Joe La Roca. This week, Me, Him and I.

AMERICAN.—Rufus Rastus with over-popular Ernest Hogan made a hit here last week with the following cast: Officer Catchem, Billy Moore; Sophronia, Sarah Green; Noah Bonsteele, A. Johns; Hugs, Harry Fidler; Angelica Newcomb, A. D. Byrd; Rev. Nightingale Silphack Newcomb, Tom Logan; Frederica, Alice Mackey; Snowflake, Loretta Turner; Enoch, Alie Gill; Lazarus Tuttle, Henry Troy; Selma Gittelson, Conna Day; Monday Jones, Lucille Knox; Rufus Rastus, Ernest Hogan; Samson Strong, Harry Gill; Dr. Fejo, J. Lembric Hill; Billy R. Dan, Will Wilkins; Eugene Brury, F. Fowler Brown; Floor Manager, Charles Foster; Balmoral, Midge Gans. This week the play is Four Corners of the Earth.

MANHATTAN.—Eugene Blair in "The Woman in the Case" filled the house during last week. This week, Around the Clock.

YORKVILLE.—Around the Clock was last week's attraction. This week, Me, Him and I.

FOURTH STREET.—"The Girl and the Gambler" filled the house here last week. This week, \$10,000 Reward.

GRAND OPERA HOUSE.—Nat Goodwin in "The Consul" was the attraction here last week. This week, Raymond Hitchcock in "The Gallop."

TRIALIA.—From Tramp to Millionaire delighted the patrons here last week. While Frisco Burns is expected to have a similar effect this week.

HACKETT.—A special matinee of "The Chorus Lady" will be given this (Tuesday) afternoon, to which Rose Stahl has invited all the stars and principals and the chorus girls of the musical productions now playing in New York.

LIBERTY.—Burns Marjorie was withdrawn on Nov. 17, and to-night (Tuesday) Eleanor Robson will appear in Burns in Search of a Husband, and a one-act piece entitled A Truism Tragedy.

SAVOY.—Kyrle Bellows' engagement here in Brigadier Gerard ended on Nov. 17, and on last night the first local presentation of Sir Anthony was given.

KATH AND PACTON'S 135th Street.—Lash Kleckha was given for the first time in stock in this city, and drew audiences that taxed the capacity at every performance. Beatrice Morgan, who had rehearsed the role of Leah, was taken ill on the Saturday before the first performance, and Jessie Bonsteele was engaged in her place. Considering the short time Miss Bonsteele had for preparation, she acquitted herself with the utmost credit and gave a performance that was almost brilliant. A large number of the honors went to William Norton who played Saul Berton, the part originated by George Arlino. Mr. Norton had evidently given much time and thought to his impersonation, and the result was shown in a fine and finished portrayal of a most difficult character. Paul Sylvanus as Robert Lee Hill gave a good account of himself as Schram. William Humphrey as Kleckha and Mathilde Dehson as Mme. Berton also scored. The original scenic production was used, and it is needless to say added greatly to the effectiveness of the play. The olio included Johnnie Johns, Tenzar, and Wally and Zara and Stetson. This week's attraction is Jim Hinde.

ASTOR.—Viola Allen in "Cyrine" ended her engagement at this house on Nov. 17. Last night Charles Klein's latest play, "The Daughters of Men," was given its first local presentation.

ENGAGEMENTS.

Harry K. Hamilton, for leading business with the Castle Theatre stock company, Wheeling, W. Va.

By Betts and Fowler: Phil Gastrock, Sidney Harris and Florence Maione, with The Volunteer Organist; Jeanette Lee and Max Davidson, with New York by Night; Lew Ward, with The Harvard Girl; Phil Gundersdorf, Edythe Trembler, James J. Boyd, Emmet Lennon, Elsie Gibson and Wilbur Cox, with Peruch-Gypseans company; Frank King, with The Alhambra Stock; Mortimer King, with The Man of Her Choice; B. W. Carpenter, with The Drunkard's Daughter (Eastern); Mae Joyce, with Little Miss Flirt; Tom Yost, with The Candy Kids' sketch; Beale Solomon, with John Chandler stock.

Michael E. McGarry, Grant Croft and John F. Donovan, with The Mad Feather.

Bertha Darrel to play the leading role in Bankers and Brokers.

Violet Barney, as leading woman with the Grand Opera House stock company, Evansville, Ind.

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A LOSS OF IDENTITY.

Those seriously concerned with the theatre have taken note of the growing carelessness in its distinctions as to plays, due largely to the dominance in its management of persons to whom anything and everything is a "show." The persistent application of this vulgar noun—which originally had a pointed application to a petty exhibition or something garish and spectacular—by so many of those who provide or promote theatrical amusements has had the effect to literally stencil it on the minds of a large number of those who write about the theatre, and who blenish otherwise dignified and serious review, criticism or description by its habitual use.

It is not strange, then, that the public is so often in doubt as to the character of theatrical entertainment to which it is invited. Formerly when a drama, a comedy, a farce, a burlesque, or a spectacular piece was announced theatregoers, if the title of the offering suggested no meaning to them, had some clew to its nature from its classification. Now it is a wise person indeed that can differentiate one offering from another before witnessing it. CHARLES M. BAZOG, of the Pittsburgh Gazette-Times, writing on this subject, says truly:

The drama has completely lost its own identity these days and skulks around our theatres under all sorts of pseudonyms. Everybody is willing to accord to modern theatrical direction high praise for the successful way in which the play, the players and everything and everybody connected with the theatre, from the scrub woman to the "presenting manager," have prospered and are prospering during this golden age of good times; but only the few stop to consider how the real thing, the heart and substance of the art itself, has been buried in the money mountain of prosperity. Passing by for a moment the more delicate and technical phases of the drama's literary isolation, take the mere matter of play designation and see the wildness into which we have been led, or driven, as the case may be. Even the word "drama" is no longer in good standing, and discreet producers who are cognizant of the confusion of the modern mind have taken to the use of the term "play," adding certain qualifying words to give a harmless designation. There are certain generic terms, two in particular, which have been discarded because they were thought to lack sufficient elasticity and the use of qualifying descriptive titles introduced which fail to rightly describe. As a consequence the play-going public is all at sea, and I doubt whether one out of a hundred ever attempts to be guided in his selection of amusement by the title used in describing the attraction. The absence of sense and coherency in a musical mixture that

is entitled to only one designation; and that the popular term, "show," which, nevertheless, parades under the name of comedy, has given a black eye to a fine old descriptive title that has come down to us from Elizabethan days. The word "drama" is of Greek origin, while the English synonym of equal generic force is the word "play." In these days this latter designation for a stage entertainment is most commonly used. Nearly everybody who goes to the theatre will accept the word "play" as describing what he saw: though he may have seen only a "show."

The same writer notes the confusion today between drama, as it once was known, and melodrama, and comments upon the poor stuff that has usurped the more or less fine work that formerly went under the latter designation; says that the "once respectable thing called 'burlesque' has been driven almost shamefully out of business" by the juggling of terms; that farce has lost its original integrity, while burlesque, which originally had subtlety and refinement, has yielded its title to "the slap-stick people" except in the few examples of it that survive. "Until the musical extravaganzas and belighted choruses of 'show' women, who comprise simply a series of stage pictures, interspersed with occasional vocal stunts by a male tenor and a few handspins by a male acrobat who calls himself a comedian, let go of the term musical 'comedy,' the word 'comedy' as a means of distinguishing between plays of humorous or light texture will have to be dropped," says Mr. BAZOG. "Of all our modern play terms I think it is the most commonly misused, and I imagine, the most widely misunderstood."

Nobody can question the chaos in the nomenclature of the theatre that exists, and it may be that proper distinctions never can be restored. They could not be applied to the nondescript output of to-day, and their revival, if it ever should come, must depend upon far-reaching reforms that none but the most enthusiastic would dare to hope for.

ART THEATRE ENTERPRISES.

A DISPATCH yesterday (Monday) to a New York newspaper from Chicago intimates that unless The New Theatre in that city "receives more support" it "will find itself in dire financial difficulties."

In explanation, the dispatch says that the projectors of the enterprise have been "greatly disappointed by the meager public support," which is attributed to an impression on the part of theatregoers generally that only subscribers are welcome to the performances given by The New Theatre. Unless there should be a considerable increase in the measure of public patronage it is asserted that the enterprise will not complete the season originally planned.

All persons interested in this and kindred movements to dignify the theatre as an institution will hope for the success of the Chicago venture. Whatever may happen to it, however, will be in the nature of an object lesson to the more pretentious venture to be made in New York on similar lines.

It may be assumed that these art theatres will furnish a pleasing pastime to some and an agreeable avocation to others of their promoters, but the general public will not become interested in them unless their offerings are far superior to those of the regular theatre, with which they at once enter into competition.

Yet there can be no question that artistic theatres on right lines, fortified by generous and unselfish private support, might in good time command a general patronage, which would remove them from the field of experiment.

AN EXAMPLE AND A WARNING.

IN THE MIRROR this week will be found an account of summary dealing with a play pirate operating in Texas.

This particular pirate, who for some time had been realizing on stolen plays, boldly announced "twenty-one different plays in twenty-one consecutive nights," and proceeded to produce a repertoire many plays in which he had no right or authority to use.

A leading play agent, the property of whose clients had been unlawfully used by this pirate, instituted proceedings against him through the United States District Attorney at Dallas, Texas, and the indictment and arrest of the play thief resulted.

This action is based on the new provision of the Federal law of copyright which subjects any person publicly performing a copyrighted dramatic composition without permission of its author or owner to heavy pecuniary damages and to imprisonment for a period not exceeding one year.

This Texas pirate will soon be tried, and on the face of the case there seems to be no way by which he can possibly escape the penalty of his wrongdoing.

The case again illustrates the fact that determined prosecution under existing law will bring play pirates to the bar of justice, from which there is no escape if their crime

shall be established; and this gentry should at once make note of this prosecution and watch for an outcome, which, it is safe to say, will not be encouraging to a continuance of their nefarious "business."

BOOKS AND MAGAZINES.

STARTING IN LIFE. By Nathaniel C. Fowler, Jr. Little, Brown and Company, Boston, 1906. \$1.50 net.

Mr. Fowler's book is an excellent help to a boy who is undecided as to his choice of a profession. The first twenty-nine chapters deal each with a specific business or profession, giving the advantages and disadvantages of each, the requisites and the remunerations. The last four chapters are more general: they are entitled Experts and Specialists, Business as a Profession, Wholesale vs. Retail, and The Education of Boys. The special chapters are The Physician, The Department Store, The Architect, The Manufacturer, The Agriculturist, The Salesman, The Litterateur, The Bookkeeper, The Lawyer, The Stenographer, The Stage, The Railroad, The Artist, The Banker, The Musician, The Merchant, The Army, The Navy, The Clergyman, The Street Railroad, The Teacher, The Storekeeper, The Journalist, The Advertising Man, Public Service, Civil Service Examination, The Sailor, The Inventor and The Skilled Mechanic. At the end of each chapter there are short articles written by men prominent in the special walk of life. Among these men are John M. Carriere, Harrison Grey Fiske, Frank Damrosch, Colonel Bingham, Bishop Greer, Governor Guild of Massachusetts and Carroll D. Wright.

The chapter on The Stage is excellent in its warning to would-be actors and actresses who are without real ability. Harrison Grey Fiske, at the end of the chapter in a letter to the author says of the stage:

"I should not advise any boy to become an actor. A stage career generally should not be begun before a youth has attained his majority, or until he has reached the age when he should enter upon the practice of any serious art or profession. Considered merely as a means of livelihood—except where young men possess undoubted talent or the spark of genius—the stage should be avoided. The man of small capacities for dramatic work can better bend his energies to almost any other occupation with greater expectation of substantial success."

"It is only the young man who unmistakably reveals the possession of those qualities that make for success on the stage who should for an instant seriously consider it. And such a man, to obtain eventual recognition, must serve an arduous apprenticeship, confront constant difficulties and disappointments, possess personal and artistic ideas of a high order, and be prepared to maintain them despite every insidious inducement to destroy or cast them away. And even then, it is more likely than not that at the close of his career, however brilliant his achievements may have been in the eyes of the world, he will ask himself the question, 'Was it worth while?'"

A GAME AT LOVE AND OTHER PLAYS. By George Sylvester Viereck. Brentano's, New York, 1906.

When a very young man, with very limited experience, and with that cerebral tonillitis commonly known as the artistic temperament, sets out to bear a message to the world, he usually carries upon some intellectual caviars current a decade before, and springs it on an unsuspecting public as an original mandate, fresh from Parnassus. But when that public recognizes the dish as the warmed-over desert of years before and refuses to taste, the artist retires to his garret to reflect upon the blindness of humanity and the sorrows of unrequited genius. This will undoubtedly be the case with Viereck, especially as the message that he brings is that chosen by so many modern would-be geniuses—the doctrine of decadent eroticism. The plays are evidently inspired by the aesthetic cult of Oscar Wilde, but unfortunately they have neither the beauty of phrase nor the innate sense of humor that prevented Wilde from ever becoming ridiculous. Their first impression is one of ingenuousness; the author, a very young man, with a very immature mind, taking himself so very seriously that his attacks upon all that the world considers pure and noble serve only to arouse the risibilities. With more of a sense of humor and more originality of conception and phrase, the plays might become dangerous, but as they are they are only impotent. Mr. Viereck has shown some aptitude heretofore as a writer of verse, but in these plays all real ability has strangely evaporated. As acting plays credit must be given to the author for his own perspicacity—he says in his introduction that they are unplayable, and they are. They have no action or sense of dramatic construction and little dramatic interest. The first play, called A Game at Love, concerns the love affair of an egotist of forty with a woman slightly younger. The man causes the woman to give herself to him because of his exquisite sense of beauty. The mood of a Moment is an apostrophe to changeableness in love. From Death's Own Eyes deals with a woman of forty who kills herself because she feels her lover, a boy of eighteen, can no longer remain true to her. A Question of Fidelity deals with a husband who permits his wife's love with other men, as he says that she cannot be unfaithful to him as it was his image which she originally loved, and this changes from day to day. The last play, The Butterfly, the author calls a morality play. In it he tries to show the varying back of virtue and vice, everything in the world being alike useless and transient. It is easy to see that none of these subjects is particularly original, nor is any one of them treated with any particular skill. It is to be hoped that Mr. Viereck as he grows more mature will see that devil worship has been done a hundred times better than he can ever hope to do it, and that he will direct his talents into more worthy channels. In short, no better phrase could be found to express A Game at Love than one the author uses himself—sophomoric cynicism.

The new catalogue of the publishing house of Samuel French, New York and London, is about to be issued, and it is said, will announce the publication of an unusually large number of new plays, many of them recent successes in Europe and America. The policy of this publishing house for a number of years past has been to produce printed copies of plays in form convenient for the library, as well as for acting, and that the public appreciates this enterprise is evidenced by the extensive increase in its catalogue which the firm has felt warranted in making.

The second annual dramatic supplement of the New York Commercial is of great interest to students of the drama. Some of the special articles are "English Actors of an Early Day," "Influence of the Arts on Song," "Theatre Francaise Still a Model," "The Story of Negro Minstrelsy," and signed articles by Ben Tesl, Elida Spang, Eleanor Robson, Mary Shaw, Annie Russell, H. B. Irving, Fritz Scheff, Olga Nethersole, Margaret Anglin, and Carlotta Nillson.

HENRY ARTHUR JONES AT YALE.

Henry Arthur Jones in his lecture at Yale on Nov. 5 spoke of the relation of the modern drama to literature. He attacked the sham literary drama of the present time, declaring that it sprang from no spontaneous impulse of the people. Simply because it is in blank verse, and because the characters wear togas and carry swords, the public becomes hypnotized into the idea that it is witnessing a real literary play. There can be no poetic drama, Mr. Jones declared, until there is a genuine, spontaneous poetic revival among the people. The American drama can come only when we deal with our own conditions in our own way. We must not rely either upon France or England for our material, but must dare to look our own conditions straight in the face and paint them as they are. Importations, he declared, either from England or France never can foster an American drama.

PERSONAL.



MASTERLUC.—Maurice Masterluc's recent play, Joyelle, is to be included in the repertoire of Sothern and Marlowe this season.

BENSON.—F. R. Benson, the English Shakespearean actor, is to undertake the arrangements for the grand pageant to be held next Summer in Romney, Hampshire, England, in celebration of the founding of Romney Abbey by King Edward I.

LORAINE.—Robert Lorraine has arranged to appear in another of G. Bernard Shaw's plays as his next offering. The drama will be The Philanderer, one of the pieces published in the volume of "Unpleasant Plays."

KAUSER.—Alice Kauser gave an informal luncheon last Tuesday at her residence, 109 East Sixty-second Street, in honor of Henry Arthur Jones. The guests were Mr. and Mrs. J. H. Ryley, Mr. and Mrs. Leslie Faber, Mrs. Herrman Couheim (Martha Morton), Charlotte Thompson, Alfred Hertz, and Hamilton King.

LACKAY.—Wilton Lackaye will produce his dramatization of "Les Miserables" in New York on Dec. 22.

GEORGE.—Grace George has begun rehearsals of The Lady from the Sea. She will give a series of special performances of this play during the run of Clothes at the Manhattan Theatre.

WHEELLOCK.—Joseph Wheelock, Jr., was operated upon at Roosevelt Hospital on Nov. 16 for swollen glands. He is getting along very well, and as soon as he is able to leave the hospital he will go West for a long visit.

SOUSA.—Helen Sousa, daughter of John Philip Sousa, was formally "introduced" to society on Nov. 14.

SCHIEFF.—Fritzi Scheff was unable to appear at several performances of Mlle. Modiste in Philadelphia last week on account of an attack of malaria.

KENDALL.—Eira Kendall has written a new comedy entitled If I Were You, and is arranging to star in it next season.

LA VERNE.—Lucille La Verne, who is playing the negro woman, Clancy, in Clarice, has been engaged by the same management for a term of three years.

JOHNSON.—Alice Johnson is planning to make a starring tour next Spring in a new play by a well-known author.

GUILBERT.—Yvette Guilbert will sail for Europe Nov. 29 on the Provence. She will go directly to Brussels to begin rehearsals for her appearance in L'Eau Trouble (Troubled Water), which will be produced Jan. 12 at the Royal Theatre Du Parc, Brussels, under Victor Reding's management.

NETHERSOLE.—Olga Nethersole arrived in New York on Nov. 17, to begin her tour of America. Her itinerary will cover 20,000 miles.

IRWIN.—May Irwin has received from George Munro an offer to make a trip around the world next season, appearing in a repertoire of her plays.

HOWARD.—"Joe" Howard, the noted journalist, whose work has been familiar to more than one generation of readers, is ill at his home in this city.

JONES.—Henry Arthur Jones sailed for England on the Carmania on Nov. 17. His one-act play, The Goal, was produced for the first time in America on Nov. 19 at The New Theatre, Chicago.

HAMMERSTEIN.—Stella Hammerstein, daughter of Oscar Hammerstein, who has been appearing on the stage in London, arrived from Europe on Sunday. Miss Hammerstein declined to discuss her reported engagement to Gordon A. Parker, editor of the Women's Magazine of London.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private address furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

R. M., Milwaukee: Over Niagara Falls is still on the road.

G. N. L., Memphis: You will find a list of the principal actors under independent management in another column of this week's Mirror.

G. and P., Ogden, Utah: We can find no record of Frank Daniels ever having appeared in the Prince of Pilsen.

L. B. H., Pleasantville, N. Y.: Try Brentano, Union Square, New York City, for H. B. Irving's book. If they do not have it in stock they will probably be able to get it for you.

H. K. T., Concord: (1) The Climbers, perhaps the most noted of Clyde Fitch's plays on modern life, was first performed at the Bijou Theatre, New York, on January 15, 1901, under the management of Amelia Bingham. (2) The cast included Frank Worthing, Robert Edson, John Flood, Ferdinand Gottschalk, George C. Boniface, J. B. Sturges, Mr. Kinard, Henry Warwick, Edward Moreland, Henry Stokes, Frederick Wallace, Harry Wright, Madge Carr Cooke, Amelia Bingham, Maud Monroe, Maudie Dupree, Annie Irish, Clara Bloodgood, Isabel Haskins, Lillian Eldridge and Florence Lloyd.

THE USHER



a sort of journalism that clever men do not engage in.

The newspapers the other day naturally ran to display headings in their chronicling of the fact that a brewer "with musical taste" devotes something of his income to a fortune of \$15,000,000 to the support of a brass band, in which he beats the bass drum.

Tastes in music differ, as tastes do in most other matters.

A man who can beat a bass drum with discretion and a musical ear, however, certainly ought to be numbered among the virtuosos.

NEW STOCK THEATRE IN HARLEM.

The Lion Palace Music Hall, at Broadway and 110th Street, is being converted into a stock theatre, to be known as the Harlem Theatre. The theatre will be managed by L. J. Conness and A. J. Edwards and will open on Jan. 1 with a production of *The Prisoner of Zenda*.

The men who are financing the Harlem Theatre are John F. Douthett, a decorator; Clement Brun, an architect; and C. A. Holland, all of New York. They have obtained a sixteen years' lease of the Lion Palace property from the Lion Brewery Company, and without their months has been undergoing extensive alterations strong stock company has been engaged by the new managers, who intend to keep the playhouse large building in to be taken up with some sort of amusement enterprise, both summer and winter. The roof garden this winter will be converted into an open air ice rink, and in the summer light opera performances will be given in the aerial theatre. The space formerly devoted to bowling alleys and other games is to be converted into a large dining room and cafe, and it is expected that they will be able to open their new theatre Jan. 1.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated at Albany with the Secretary of State last week:

Third Avenue Amusement Company, of New York; capital, \$10,000; directors, Max Hochstein, F. J. Seelig and Victor Wellisch. Edward B. Salter Attractions, Incorporated, of New York; capital stock, \$1,000; directors, E. R. Barton, Mount Vernon, Grand Vaudeville House of Brooklyn; capital, \$1,500; directors, E. R. Barton, New York; W. W. Smith and J. Cogut, Brooklyn. American Moving Picture Machine Company, of New York; capital, \$200,000; directors, C. R. Uebelmesser, Sol Levine and R. M. Mumma, New York. The Julius Cahn Theatre Company was incorporated with the Secretary of State at Albany on Nov. 16, with a capital of \$100,000. The object of the company is to deal in real estate for theatrical purposes in every State of the United States. The directors named are Julius Cahn, Edward L. Bloom, Franklin Barrett Company, New York. The company has been incorporated, capitalised at \$75,000, to do a general theatrical business and publish songs, music, etc. The directors are M. I. Price, A. Wohlstetter and H. Corwin, of New York.

HARLAN JOINS WEBER.

Joe Weber last week signed a contract with Otis Harlan, who will join the Weber company in time for rehearsals of the new burlesque, which will go on in about six weeks. Harlan will have the part of a speculator in Long Island real estate, and will have several scenes with Weber, who is to impersonate a truck gardener. Mr. Harlan is to present a play with Elsie Janis in the *Vandell* Cap. The complete list of players engaged for the Weber company is as follows: Lillian Blauvelt, Cecelia Loftus, Cora Ewell, Lillian Lee, Madeline Marshall, Lois Maurice, Lillian De Lee, Billy Norton, Lois Maurice, Frankon, Will T. Hodge, Frank H. Abrams, Major Johnson, Edward Lodell, and Joe Weber. There is to be a chorus of sixty, forty-two girls and eighteen men, all selected by Victor Herbert and his musical director, Louis F. Gottschalk; and an orchestra of twenty-six picked musicians, who will operate under the baton of Mr. Herbert and Mr. Gottschalk. Mr. Weber has decided to name the new organization Weber's Theatre Company, and the music hall will be known hereafter simply as Weber's.

NEW THEATRE IN LOS ANGELES.

The New Auditorium in Los Angeles, Cal., which opened on Nov. 8, is one of the finest theatres on the Pacific Coast. It has a seating capacity of 3,000 and an orchestra capable of accompanying seventy musicians, besides the electric balcony is arranged so that it can be screened from the rest of the house by heavy curtains.

THE CLANSMAN'S TROUBLES.

The Clansman has been refused permission to play in Lancaster, Pa., and York, Pa. In the latter city an injunction to restrain Mayor McCall from preventing the presentation of the play was denied by Judge Warner.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., Nov. 9 to 13, 1906.

THE BOY DETECTIVE: American melodrama. By N. S. Woods.

CHILDREN OF NIPPON.

THE CHORUS LADY: play in four acts. An expanded version of the one-act play, *The Chorus Lady*. By James Forbes.

A COUNTERFEIT BILL.

THE DAUGHTER OF HERODIAS: drama in one act. By Edwin De Kay.

FATHER OF MINE: a one-act play. By Lucy Spencer.

A FOOT AND A GIRL: a dramatic composition of five acts. By David Mark Griffith.

FOOLS, FUFFERS AND MADMEN: or, Not as We Plan: drama in five acts. By L. Bohr.

FOR WIFE AND CHILDREN: melodramatic novelty in four acts. By Geo. E. Stevens.

GAMBLE: play in four acts. By Charles W. Tackenberg.

GATES OF BLISS.

THE GIRL AND THE GOVERNOR: original comic opera in three acts. By S. M. Brenner; music by Julian Edwards.

THE GRAND MOGUL: comic opera in three acts. Book and lyrics by Frank Pixley; music by Gustav Luders.

THE HAWKS: farce in three acts. By Patrick J. Sheehan.

HIS BIRTHDAY PRESENT.

HONORABLE MENTION: drama in four acts. By John T. Prince, Jr.

THE LIVING VISION: romantic drama in five acts.

LUNCHEON AT ONE.

MISS WILTON.

MISS JETHRO.

ON NEW YEAR'S EVE: play in one act. By George D. Parker.

OVER ONE SINNER: play in four acts. By E. Booth Tilton and Suttie Vane.

PARDS: sketch in one act.

A ROMANCE IN REAL LIFE: musical pantomime. By James L. McKay and Barry Gray.

SUSAN SMITH: comedy drama in four acts. By John Hunter Booth.

THE THREE LIES: a tragic play in one act. By Edward Abbott.

THE WIZARD.

THE WOMAN AND THE SENATOR: drama in five acts.

A PIRACY CHECKED.

Albert Taylor indicted and arrested in Texas for illegal use of a play.

The Federal Grand Jury at Dallas, Texas, has found an indictment against Albert Taylor, of the Albert Taylor Stock Company, for producing *Twenty-One*, in defiance of the rights of the author, the proprietor of the copyright and the owners of the American rights in the play, and the advice have just been received of Taylor's arrest by the United States officials.

Some time ago the attention of local play agents was called to the fact that Taylor had announced for production, in various cities in Texas, twenty-one different plays in twenty-one consecutive nights. An investigation was instigated by Ernst, Lowenstein and Cane, at initiative of Alice Kausser, who, on the dramatists' representatives, who, with other some trouble during the last two years on account of various piracies of plays which were originally European and Broadway successes, and which now are available for stock.

It was found that, among other plays announced for production by Albert Taylor and his stock company, were the following:

When We Were Twenty-One. The Cowboy and the Lady. The Society Grifter. The Valley of the Sweet Slaves. The Christian. A Hot Old Time. Captain Swift. A Glided Fool. The Man from Mexico. The Private Secretary. Madam Sam Goss. The American Citizen.

As no permission had been given for the use of a number of these plays, Miss Kausser determined to make an example of those who acted as the basis of the investigation. The play *When We Were Twenty-One* was found that the piece was announced and produced by the Albert Taylor Stock Company in various cities in Texas, among them San Antonio, Dallas and Austin. Sometimes it was announced as *The Imp*, the latter being the name of the juvenile character, played by Henry Woodruff in the original Nat Goodwin production of the right, Miss Kausser's attorneys lodged the information, which they had accumulated after several months of work, with the United States District Attorney at Dallas, Texas, and the proceeding is based on Section 4906 of the United States copyright law, which subjects any person to a fine of not less than \$100 and not to exceed one year. This is the new statute which conviction was obtained against Miss Kausser last year in the Iowa Federal Court. It is expected that Taylor will be tried within a month, and Miss Kausser will be supported in her efforts by a number of authors, agents and managers who feel a grievance against the Albert Taylor Stock Company for various productions of plays without authority.

The section of the copyright law under which this proceeding is taken follows:

Sec. 4906. Any person publicly performing or representing any dramatic or musical composition for which a copyright has been obtained without the consent of the proprietor of said dramatic or musical composition, or of his assigns, shall be liable for damages therefor, such damages in all cases to be ascertained by the court, and in no case to be less than \$100, and fifty dollars for every subsequent performance, as to the court shall appear to be just and for profit, such person or persons shall be imprisoned for a period not exceeding one year.

Taylor will probably be tried during the next term of the United States Court, Criminal Division, at Dallas in January.

H. V. Ramond transferred the exclusive rights of the play, *When We Were Twenty-One*, originally to Nat Goodwin. These rights were subsequently assigned to Alice Kausser and Mrs. William Morris, who are now the sole owners of the American rights.

When *When We Were Twenty-One* was produced in July and August, 1906, by Taylor in the Cyclo-Park Theatre at Dallas, and the Electric Park Theatre at San Antonio, Miss Kausser says in an affidavit, signed Sept. 13, 1906:

In connection with another play performed by the said Albert Taylor, under date of Oct. 4, 1906, your department, "I will never again be accused of piracy."

Other affidavits were made by Roy C. Macgrae and by Thomas R. Edwards, of the Samuel Front Corporation.

Taylor is the leading man of his company, and took the part of Richard Carew in *When We Were Twenty-One*.

Ernst, Lowenstein and Cane are bringing a civil action in the United States Circuit Court for an injunction to restrain a further use of the play by Taylor and for money damages.

Ernst, Lowenstein and Cane will probably proceed against Taylor in regard to some of the other plays pirated by him.

The indictment of legislation to cover play piracies has been a development of the last seven or eight years. Before 1900 there was practically no legislation other than Federal or State law to protect the proprietor of a play from its unauthorized use. New York was one of the first States to provide for this situation, which became more and more prevalent with the rise of cheap stock companies. By section 729 of the New York Penal Code it is made a misdemeanor to "publicly perform for profit any unpublished, undedicated or copyrighted dramatic or musical composition without the consent of the proprietor."

Other States that have followed suit are California, Connecticut, Massachusetts, Michigan, Minnesota, New Jersey, Ohio, Oregon, Pennsylvania and Wisconsin. All these States provide punishment ranging from \$5 to \$500 and for imprisonment up to a year, or both. Similar statutes are now before other legislatures.

CUES.

Emma Littlefield has joined the cast of Forty-five Minutes from Broadway.

Ralph Stuart has been engaged by Daniel Frohman to play Glenister in *The Spoilers*.

Eugene F. Wilson was granted a decree of divorce from Carolyn Wilson, by Justice O'Garra on Nov. 14.

The one hundredth performance of *The Tourists* at the Majestic Theatre will be celebrated with appropriate souvenirs on Monday, Dec. 5.

Louis A. Rashman, the German comedian and late manager of M. J. Kruse attractions, is now with Fred Wright's musical comedy, *The Beauty and the Beast*, under the management of Hyland and Philbrick.

Eleanor Blanchard, the mimic, has cancelled all of her vaudeville time to play the leading role, originated by Fay Templeton, in *The Runaways*.

Bert Phoenix, who assisted in staging *The Blue Moon*, returned to London last week to prepare several Christmas pantomimes for production.

Yarley Pavey and her aunt, Hattie Carmontelle, will, N. Y. Miss Pavey is leading woman with *The Gambler* of the West.

Mrs. Julia Ward Howe arrived on Nov. 15 at Newport, R. I., to be the guest of Mrs. Forbes North, whose engagement was recently announced to Damon Lygon.

Irma Ackerman has just recovered from a severe illness, and will soon join Lorraine Hollis in a sketch written by Miss Hollis. They will be supported by a prominent actor in the third role.

FLORA BONFANTI RUSSELL.



Flora Bonfanti Russell, whose picture appears above, is the little soubrette with the Russell Brothers in *The Great Jewel Mystery*. She is the protégée of Marie Bonfanti and has been under her tuition for the last seven years. She has just turned sixteen and is already one of the best dancers in the profession.

FRENCH VAUDEVILLE AT THE BIJOU.

The sixth of the series of Sunday French vaudeville concerts was held on Nov. 18 at the Bijou Theatre. Offenbach's operetta, *Apothecaire et Perruquier*, was played by M. Robert and Marthe Belmont, of Les Bouffes Parisiens.

The other leading feature of the programme was *Depuis Six Mois*, a one-act comedy by Max Dardels and M. Dubois.

M. Gaillard, baritone of the Opera de Bordeaux, sang a number of original songs on the occasion of his first appearance here, and M. Lacerdelle, "Chanteur Montmartrois," also made his debut. Victor Ocellier, of the Manhattan Opera company, offered two selections from the works of Gounod and Goulier. Therese Dorgival again sang, and M. Henriot amused the spectators with his comedy.

SUNDAY CONCERTS MODIFIED.

Detectives were stationed in the different theatres last Sunday to witness the Sunday night concerts, and in consequence most of the programmes were considerably modified. Costume blackface sketches were done in white.

The Theatrical Trust was hotly denounced by Presbyterian Church, in his sermon on Nov. 18, Dr. Kelgwin called Sunday theatrotizing "the latest expression of anarchy," and declared their financial interest in sufficient reason for doing it is expressed in our laws, responsible for the degradation.

THE HAM TREE DITCHED.

The Ham Tree company were in a railroad accident near Woodstock, Ont., on Nov. 16. The engine of the train was ditched, but the members of the company escaped with a severe shaking up.

CURRENT AMUSEMENTS.

Week ending November 24.

ACADEMY OF MUSIC—Robert Mantell in repertoire.

ALHAMBRA—Vaudeville.

AMERICAN—The Four Corners of the Earth.

ASTOR—The Daughters of Men—1st week—1 to 8 times.

BELASCO—Blanche Bates in *The Girl of the Golden West*—30th week, plus 10th week—108 to 114 times.

BIJOU—May Irvin in *Mrs. Wilson*—Andrews—3d week—10 to 25 times.

BROADWAY—The Prince of India—9th week—48 to 53 times.

CARNEGIE HALL—Musical Recitals.

CASINO—The Blue Moon—3d week—19 to 23 times.

CIRCLE—Washington Society Girls.

COLONIAL—Vaudeville.

CRITERION—Battle Williams in *The Little Church*—10th week—112 to 119 times.

DALY'S—Richard Cade in *The Spring Chicken*—7th week—50 to 57 times.

DEWEY—American Burlesque.

EMPIRE—John Drew in *His House in Order*—12th week—27 to 34 times.

FOURTEENTH STREET—\$10,000 Reward.

GARDEN—Savage English Grand Opera Co., in *Madame Butterfly*—2d week—9 to 16 times.

GARRICK—William Gillette in *Charles*—6th week—35 to 42 times.

GOTHAM—Fay Foster Burlesque.

GRAND OPERA HOUSE—Raymond Hitchcock in *The Gallop*.

HACKETT—Rose Stahl in *The Chorus Lady*—45 times, plus 6th week—42 to 50 times.

HURDIS AND SEAMON'S MUSIC HALL—The Ma.

HARLEM OPERA HOUSE—Vaudeville.

HERALD SQUARE—About Town—13th week—80 to 87 times; *The Great Divide*—5 to 12 times.

HIPPODROME—A Society Circus—12th week—32 to 39 times.

HUDSON—The Hypocrites—12th week—34 to 41 times.

IRVING PLACE—The Catamans—2d week—5 to 10 times; *Marie Stuart*—1 time.

KEITH & PROCTOR'S UNION SQUARE—Vaudeville.

KEITH & PROCTOR'S 23D STREET—Vaudeville.

KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.

KEITH & PROCTOR'S 56TH STREET—Vaudeville.

KEITH & PROCTOR'S 125TH STREET—Jim Haden.

KNICKERBOCKER—Montgomery and Stone in *Red Mill*—9th week—24 to 31 times.

LIBERTY—Eleanor Robson in *Nurse Marjorie*—49th time; commencing Nov. 30—Success in search of a Husband—6 times; *A Love Tragedy*—4 times.

LINCOLN SQUARE—The Tourist—4th week—25 to 32 times.

LONDON—Watson's Burlesque.

LYCEUM—The Lion and the Mouse—53d week—43 to 49 times.

LYRIC—Mrs. Fiske in *The New York Idea*—1st week—1 to 7 times.

MADISON SQUARE—The Three of Us—8th week—39 to 45 times.

MADISON SQUARE GARDEN—National Horse Show.

MAJESTIC—The Tourist—12th week—100 to 107 times; *Mrs. Le Moyne in Pippa Passes*—4 to 9 times.

MANHATTAN—Grace George in *Clothes—11th week*—81 to 88 times.

METROPOLIS—Around the Clock.

MINE'S BOWERY—Williams' Ideas.

MINE'S FIFTH AVENUE—Jolly Gram Widows.

MURRAY HILL—Golden Crooks Burlesque.

NEW AMSTERDAM—Furber Robertson and Gertrude Elliott in *Casual and Clopatras*—4th week—25 to 32 times.

NEW STAR—For a Human Life.

NEW YORK—Fay Templeton in *45 Minutes From Park*—Hudson Drama.

PARTON'S—Vaudeville.

PRINCESS—Margaret Anglin and Henry Miller in *The Great Divide*—3d week—55 to 62 times; *Mme. Alla Novikova in Hedi's Gaiety*—4 to 7 times.

SAVOY—Sir Arthur—1st week—1 to 8 times.

THALIA—White, Fisher, Dunn, and.

THIRD AVENUE—The Girl from the Sunny South.

WALLACK'S—Vaudeville.

WELLES—Sam Hadden in *The Rich Mr. Hoggens*—5th week—34 to 41 times.

WEBER'S—Twentieth Century—17th time, plus 2d week—14 to 14 times. *The Squaw Man's Girl* of the Golden West, 102 times, plus 2d week—3 to 14 times.

WEST END—Mr. Film and I.

FOREVILLE—The Boys in Down the Road.

The Pittsburgh Dispatch of Sunday, Nov. 11, published as a "special letter" to it from London, under the name of "Adolph Lehman," half a column or more of matter lifted bodily from THE MIRROR, published previously in this journal, and written by THE MIRROR's London correspondent, H. Chance Newton, ("Gawain").

It is quite likely that the publishers and editors of the Dispatch are not aware of this theft from the columns of THE MIRROR.

Too many newspapers of the day fabricate in their own offices letters on foreign topics and publish them as actual correspondence or cablegrams. This can be done with a minimum risk of discovery if a clever man has the doing of it, but theft and duplication illustrate

The Ramblings of An Old Mummer.

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IX.

Barry wasn't always so amenable to reason. Our conductor was also an Irishman. They had both been on the crawl one day, and at night, when in their cups, were inclined to be pugnacious. Near the end of the second act of *Les Cloches* the conductor was directing the orchestra and smiling to himself in a genial manner. Barry looked at him across the footlights and murmured something of a not too complimentary nature. When the curtain fell on the act and the conductor came up on the stage, Barry was waiting for him, and they fell upon each other. The dress coat of the musician was ripped from top to bottom, and blood flowed from the noses of both combatants. After the performance they were toasting one another in the bar as if nothing had happened. Barry got so cantankerous and unreliable at last that managers fought shy of him and he died in penury. Dion Boucicault thought a great deal of him.

I once heard Dion Boucicault deliver an address on acting at the Lyceum Theatre, London, one morning. I cannot say that he struck a new vein anywhere. One question at issue was whether the action should precede the spoken words or vice versa. The argument seemed to be whether when you said "Get out!" you kicked the man before saying it, or whether you kicked him first and then ordered him out. I think it is quite immaterial, but I would suggest asking the opinion of the person who had to be kicked. Mr. Boucicault dilated on the fine carriage and walk of the older school of actors, contrasting it with the slumped gait of some of the younger generation. The truth appears to me to be that the old actors were so frequently stranded and had from lack of funds to walk so often from town to town, something carrying impediments, that they thus acquired an easy carriage.

That year we varied the monotony by playing *La Fille du Tambour Major*. This is a very expensive work to travel with, as it requires a large company, good vocalists and a brass band. The two following Christmas days we were engaged by Augustus Harris (he was not Sir then) to play in pantomime at the Crystal Palace. The first one was *Blue Beard*, in which my wife played Fatima and I played the part of the third successive year that I had taken the part of a woman. It was always my endeavor to be comic without being vulgar. I am not very fond of seeing men in petticoats, and some comedians are positively revolting in female garb. My little girl was often taken by her nurse to see the pantomime. She had just begun to prattle, and when I came on she uttered the words "That's father!" in a very shrill voice. "That's father!" I know him.

What a delightful place the Crystal Palace is! I remember its opening, when I was a mere child. My father and mother took me. I was much impressed by the two majestic Egyptian figures. As a boy I went to Dulwich College, and many of my happiest days were spent at this famous old school. It was originally intended to be a palace of art for the exhibition of pictures, sculpture and manufactures from all parts of the world. At first the only interlude was the performance of an excellent orchestra conducted by Herr Auguste Manns, and lectures given by well-known professors. The gardens attached to it are singularly beautiful and cover a large area of ground. Gradually the public interest began to wane, the attendance fell off, and it was patent that some more popular form of entertainment for the masses must be resorted to in order to attract them in profitable numbers. A theatre was erected and companies from London were engaged to give matinees. Variety shows were also introduced and occasionally a circus. West of the main stage was erected in the centre transept and pantomimes were annually performed at Christmas for eight or ten weeks. Our engagements there were the best paid and easiest we ever had. We began at about two o'clock in the afternoon, for a couple of hours; the evenings were our own. Of course, in such an enormous building, the performance was principally in pantomime, interspersed with singing and ballets. The Martinelli Troupe were there with us; also Johnny D'Auban, always called by the ballet girls Johnny de Auban. On Boxing Day we played to an audience of about twenty thousand.

Augustus Harris was able to utilize his Drury Lane scenery on the Crystal Palace stage. While on the subject of scenery I must write a few words against the innovation, creeping in more and more, of using heavy built-up sets. The carpenter is gradually usurping the place of the artist. The charm of scenery should be its illusion, not its solidity. How beautiful are many of the back clothes, painted by such artists as Veldein, Craven, Morgan, Chene, etc. Perspective should be one of the principal charms of scenery. Blondie used to walk on a rope stretched at an enormous height across the transept of the Palace. He was the hero of my boyish days and was a most remarkable man. I must have seen him some fifty times. I used to ascend to the highest gallery, nearly to the roof, whence he started on his perilous trip. He often was I there that he sometimes gave me a nod of recognition, which made me happy for the remainder of the day. He had a magnificent head and a pair of piercing eyes. He walked the rope when over sixty years of age. What do you think of that, Mr. Oaker? As his hair and beard grew gray he looked like an old lion. He was also marvellously agile on the low rope and I remember seeing him take the part of a monkey in a pantomime at the Palace. He said that the most difficult feat he ever performed was walking on a rope stretched over mast to mast on a steamer at sea. Crossing Niagara was child's play.

The pantomimes were rehearsed by Augustus Harris and his brother Charles. The difficulty was that they took alternate days. Augustus would introduce certain business; the next day Charles came upon the scene.

"What the blazes are you doing?" he would demand.

"Mr. Augustus told us to do so," we replied.

"Oh, damn Mr. Augustus!" he would say.

"I wish he wouldn't interfere," and so it went on. Charles Harris was the very type of a cockney. I have seen him, when the girls were rehearsing a march, in which they also had to sing, walk by the side of some unfortunate victim, whose voice somewhat resembled the cry of a peacock, and exclaim, "My God! you are tart," referring to the voice, not the lady.

We went to Glasgow, to play in Mr. Harris' pantomime there, and Charles rehearsed it. He was a little severe on the musical conductor, a foreigner, and before he returned to London he said to him, "Well, good-bye, old stick-in-the-mud. I hope to God we shall never meet again."

"Oh, Mr. Harris," said the foreigner, "you are very unkind." "Do you want me to come and kiss you?" retorted Charles Harris.

I found Augustus a very pleasant, straightforward man to deal with. On Twelfth Night the Baddley cake was cut at Drury Lane. Mr. Harris giving a supper and ball. He selected my wife as his partner to take in to supper. Both he and his brother died comparatively young. He was literally worked to death.

That year we toured with La Mascotte, my wife rendering the title-role, and Olivette. Emily Soldene played in the latter opera part of the time. She was an excellent singer, and, like many vocalists, had a large mouth, which she opened very wide when singing. Some singers seem afraid to open their lips, and let the notes slide out sideways as it from "the aperture of a poor box." The ship canal between Manchester and Liverpool was in course of construction while we visited the former town. One night, when Madame Soldene was singing, a Lancashire lad in the pit remarked to his companion, "Say, Bill, Manchester ship canal is open at last."

There was an old music hall in Manchester called the People's, which had an execrable orchestra. In those days there was a chairman who sat at a little table in front of the stage with a small wooden hammer. He rapped on the table announcing the various performers in the following style: "Ladies and gentlemen, Mr.

So-and-so, the great double voiced vocalist, will now appear. He also kept order. The boys in the gallery were often unruly. On one occasion a performer was late for his turn, and the chairman announced that as Mr. Dab had not yet arrived the orchestra would play a selection. A boy called out: "Oh, Mr. Chairman, we will be good, but don't let the band play." I played the *Duc des Lys* in Olivette, and had to take part in a concerted number in the last act. I am not a finished vocalist—few comedians are—and at times I have a pleasing way of wandering at my own sweet will from key to key, as the bee sips honey from each opening flower. One night our tenor, a Swede named Henry Nordblom, remarked sotto voce to me: "Jerusalem, you are in as key of X flat."

I saw the commencement of organized traveling theatrical companies in England. The railway officials at first were rather amateuish in their treatment of companies of traveling actors. It was the fashion to allow us to travel second-class for third-class fares. The acting manager of the company had to give notice beforehand as to the number of the company, and carriages were allotted. It must be remembered that in those days compartments were small, holding only twelve people. The ticket collector in England does not ride on the train; he simply appears to collect the tickets at the window just before you get to your destination, or sometimes takes them on the platform when you arrive. The difficulty for the railway officials was to check the number of passengers traveling, and many an acting manager did not fail to take advantage of this. A ticket of two short was not easy to detect. I have known some acting managers who made a habit of cheating the railway companies and who had many clever dodges. I knew one in particular, who prided himself on his smartness. When the collector came to the window he handed him a bundle of tickets to count, and while the man was doing so he kept up a running conversation with him, that so distracted his attention he frequently gave up the attempt in despair. Sometimes he bound the tickets up in a compact little bundle, tied with pack thread, which it took some time to undo; in the meanwhile several members of the company had got on to the platform or sought refuge in the refreshment room, where they were very difficult to trace.

One actor I knew always carried a little pug dog with him named "Punch," though to do so was against the rules of the railway company. "Punch" knew this, and the moment his master got into the carriage he retreated under the seat, where he hid until the end of the trip; when the door was opened his master gave him the word and "Punch" darted out and fled along the platform into the street, to await his owner. Another curious trait of this dog was his apparent knowledge of music. His master played the *Maître et Les Cloches* for some four years continuously. He always took "Punch" to the theatre with him; the dog always lay down under the dresser and went to sleep. The dog-dance chorus is repeated several times during the opera, but "Punch" knew when it was sung for the last time at the finale. Then he got up, shook himself and prepared to go home.

Agents in advance in England do not hold nearly such a responsible position as in this country or Australia. Their principal duties are to see that the pictures are a good display, arrange for any extra people, and secure apartments for the members of the company. Here the agent in advance is a very important factor in the business and often a man of considerable literary talent.

During the next year or two my wife and I played in a number of comic operas, notably *La Grande Duchesse*, *Madame Angot*, *Princesse Toto*, *Peppita*, and *Billette Taylor*, the last named work being written by Edward Solomon, brother to Fred, who is well known in New York. How vastly superior these operas are to the musical comedies of to-day!

I had one opportunity that actors are seldom fortunate enough to obtain—namely, that of touring for a few weeks on the Continent of Europe. A young gentleman found the requisite funds, and a company was engaged to tour with Billie Taylor and Les Cloches, my wife appearing as prima donna. Furneaux Cooke and several other well-known artists were engaged. Mr. Auguste Van Biene, the violinist, was the musical conductor. We opened in Boulogne-sur-Mer; from there we went to Calais, Dieppe, St. Omer, and Dijon, celebrated for its roses. Then to Chambery, a lovely spot; Aix les Bains, where the gaming tables were in full swing, and through the Mont Cenis tunnel to Turin. I have visited a great many cities in all parts of the world, but I don't recall any that impressed me more than Turin. We arrived in the evening, and there was a fête going on in honor of the king. The streets were brilliantly illuminated; the bright cafes, the beautiful sky and balmy air, all seemed like fairyland. We played in Turin for two weeks, at the Teatro Carrignano.

An incident characteristic of the Italian temperament occurred at rehearsal. Van Biene spoke rather sharply to one of the musicians, who bitterly resented what he termed an insult and vowed revenge. After rehearsal some one having asked Van Biene to play on the 'cello, he borrowed an instrument and played a selection. At its conclusion the Italian, who a few moments before had been thirsting for his blood, embraced him, exclaiming, "Ah! you are a great artist!"

The stage hands were a curious lot and quite ignorant of the usual stage etiquette. I saw a fellow stroll around a wing, in sight of the audience, in order to get into the prompt corner. Most of the theatres we visited were very dirty and had wretched dressing accommodations, often with no basins or water. Apparently the foreign artist does not attach much importance to this part of the programme. One night when we were not playing I went with Van Biene to the opera to hear Gayard. I know he sang "Spirits Gentil"; he sang like an artist, but his voice seemed to me to be rather harsh, and he had a noticeable vibrato. He was no longer a young man. We made up a party and dined at Moncalieri, a few miles away. I know we had a jolly good dinner for very little.

From Turin we went to Geneva and Ouchy Lausanne. The Lake of Geneva is extremely beautiful, with Mt. Blanc seen in the distance. I visited the Castle of Chillon. Our tour, which had not been a success financially, came to an abrupt conclusion at Lausanne. We returned to London via Paris, where some of us spent a few days. The last time I visited Paris was during the fête given in honor of the unhappy Emperor Ruse's. I never saw anything to equal the illuminations. Paris lends itself to scenes of this description. The Continent of Europe is not an El Dorado for English companies. The only notable success was *The Mikado*; the Japanese costumes and the novelty of the whole opera proved so attractive that good business was done in most of the continental cities.

RUSSELL CRAWFORD.

ELKS.

The first public event of Junction City, Kan., Lodge occurred Nov. 7. Brother J. U. Grant devoted the use of his auditorium, which was formally opened by a charity ball under the auspices of the local. An Elks' benefit will be given on Nov. 20, for which occasion a contract has been made with the Elks' Band.

The lodge of East St. Louis, Ill., will give a minstrel performance at the Family Theatre Dec. 6, with Al. Blanchard in the troop.

The lodge of Oshkosh, O., initiated nineteen members Nov. 8. A very well attended smoker followed.

The lodge of Chanute, Kan., presented a minstrel show Nov. 13, 14, under the direction of Messrs. Miller and Draper, and pleased very good attendance.

The lodge of Terrell, Tex., had an "open session," under management of Miss Love, at the Opera House 8, 9. The entertainment, in the nature of a minstrel performance, was well received by crowded houses both nights. The work of Jessie Bell Griffith as Miss Hopkins deserves special mention. Songs by Miss Beale, the violin, Emma McClung, Dean and Whitfield were good.

Opelousas, La., Lodge was instituted Nov. 3 by Deputy Grand Exalted Ruler John J. Frawley, assisted by the degree team of New Orleans Lodge and some of the team of New Iberia Lodge. The new lodge started with thirty-five members and promises to be one of the best in the State. Full R. Asher is Exalted Ruler, and R. M. Woodall, Secretary.

MARCH OF THE INDEPENDENTS.

Many Attractions Now Offered and Theatres Open to Them at All Points.

A list of the attractions and principal actors under independent management is given below, corrected to date. Since such a list was last published in *The Mirror* there have been several important names added. The list follows:

ATTRACTIONS.

Mrs. Fiske in *The New York Idea*.
Bertha Kalich in *The Kreutzer Sonata*.
E. H. Southern and Julia Marlowe in *Repertoire*.
Margaret Anglin and Henry Miller in *The Great Divide*.

Virginia Harrod in *The Love Letter*.
Mrs. Patrick Campbell.

Blanche Bates in *The Girl of the Golden West*.
Bertha Caland.

Lena Ashwell in *The Shulamite*.
David Warfield in *The Music Master*.

The Stolen Story.
Louis Mann and Clara Lipman in *Julie Bon Bon*.

De Wolf Hopper in *Happyland and Wang*.
Eddie Foy in *The Earl and the Girl*.

Camille D'Arville in a new play.
Ala Nazimova in *Hedda Gabler*.

Cyril Scott in *The Prince Chap*.
Marguerite Clarke.

Low Fields, Jack Norworth, Blanche Ring, Edna Wallace Hopper and Peter F. Dailey in *About Town*.

Henry E. Dixey in *The Man on the Box*.
Mrs. Temple's Telegram.

Carlotta Nilson in *The Three of Us*.
Mexicana.

James T. Powers in *The Blue Moon*.
Harry Woodruff in *Brown of Harvard*.

The Road to Yesterday.
The Rose of the Rancho.

Leo Dietrichstein in a new play.
Louis Harrison and Louise Canning in *The Flower Girl*.

Guy Standing in *The Love Route*.
Before and After.

Queen Zizi of Is.
The Social Whirl.

Richard Golden and Julia Sanderson in *The Tourists*.

Fantasia.
Hilda Spong in *John Hudson's Wife*.

Mrs. Le Moyne in *Pippa Passes*.
Charlotte Walker in *On Parade*.

Charles Cartwright in *The Eastman Case*.

The theatres in which independent attractions are booked now include the following:

THEATRES.

Belasco, Lyric, Casino, Herald Square, Lincoln Square, Madison Square, Majestic and Princess, New York City.

Majestic and Tremont, Boston.
Garrick, Studebaker and Grand Opera House, Chicago.

Lyric, Philadelphia.
Shubert, Brooklyn.

Belasco, Washington.
Belasco, Pittsburgh.

Shubert, Newark.
New Shubert, Utica.

Grand Opera House, Syracuse.
Baker, Rochester.

Providence Opera House, Providence.
Worcester Theatre, Worcester.

Hyperion, New Haven.
Lyric, Buffalo.

Colonial, Cleveland.
Nelson, Springfield, Mass.

Hartford Opera House, Hartford.
Arcade, Toledo.

Rand's, Troy.
Garrick, St. Louis.

Sam S. Shubert Theatre, Norfolk, Va.
Shubert, Columbus, O.

Lyric, Cincinnati.
Mary Anderson Theatre, Louisville.

New Theatre, Richmond, Va.
New Theatre, Lexington, Ky.

Lyric, Mobile, Ala.
Shubert, Milwaukee.

Lyric and Shubert Theatres, New Orleans.
Shubert Theatre, Chattanooga, Tenn.

New Theatre, Detroit.
Grand Opera House, Davenport, Ia.

New Theatre, Toronto.
Sam S. Shubert Theatre, Kansas City.

Majestic, Los Angeles.
Belasco, Portland, Ore.

Shubert, Seattle.
Majestic, San Francisco.

Shubert, Birmingham, Ala.
Waldorf Theatre, London, England.

GOSSIP.

John E. Kellard's company in *Tape* includes John W. McKinney, manager; William M. Campbell, business manager; Charles James, stage manager; Edward Finley, assistant; Roy Barker, master of properties; Tom Shalley, carpenter; John E. Kellard, David Murray, Alexander F. Frank, Lewis Taylor, Charles James, Fulton Russell, James F. Ayres, Elwyn Eaton, Augustus Balfour, Charles Maywood, J. H. Greene, Edward Burns, H. T. Thomas, Roy Barker, A. H. Palmer, Frederick Daniels, Viola Fortescue, Mabel Aylward and others.

Joe Lind, treasurer of the Academy at Buffalo, N. Y., was married on Nov. 10 to Miss Williams, of the Cowboy Girl company. The wedding took place at St. Joseph's Cathedral, the Rev. John D. Biden officiating.

Laura Nelson Hall will make her debut as Rhy Macchennay in *The Three of Us* to-morrow afternoon, relieving Carlotta Nilson, who has begun to feel the strain of eight performances a week. It is planned to have Miss Hall play the role at the Wednesday matinee, at least.

until Miss Nilson recovers her full strength. Later in the season she will appear in a new play by Rachel Crothers.

Beulah Abbott, it is said, was attacked by foot-pads while riding in her carriage in Pittsburgh on Nov. 18, but the robbers were frightened away before they could secure her jewels.

Edwin Milton Bayle has completed the manuscript of *Cleo*, in which Mrs. Leslie Carter is to appear some time this season. A reading was given last Sunday and the production will be made as soon as possible.

J. R. Abarbonell, editor of the *New York Family Story Paper*, has dramatized his story, "Mid the Cannon's Roar." The production will be made on Nov. 20 by the Thaddeus Gray Stock company in Marietta, O.

Virginia Richmond has replaced Maude Forrest in the cast of Mrs. Wilson-Andrews. Miss Forrest was obliged to retire through illness.

Nellie McCoy, who has been ill for some time, broke down completely at Peru, Ill., about two weeks ago, and was taken to a sanitarium at Muncie, Ind. Beulah McCoy went West to look after her, and last week brought her back to New York for a long rest.

Herod, the tragedy, by Stephen Phillips, was given its first hearing in America in the form of a "musical melodrama," by Lillian Woodward, at Chicago on Nov. 15.

Robert L. Dalley will assume Otis Harlan's role in *The Vanderbilt Cup* next week. Mr. Harlan joins Joe Weber's company.

Work is well under way in Chicago for a new part on the South Side at Halsted and Fifty-first and Fifty-second Streets, extending west. The new bldg for summer patronage will be named Luna Park. It will be opened in time for next season.

IN THE FIELD OF REPERTOIRE.

The roster of the Francis Greene company includes Francis Greene, A. J. Wilder, Robert Hallett, Ned Alford, Lionel Paris, Harry B. Yard, W. H. Kent, H. La Cour, Leo F. Harrison, F. Charles Prevost, Alice Greene, Blanche Hanson, Florence White and Alice Prevost. The season opened at Lake Linden, Mich., on July 20.

The Morgan-Peppie company, which is playing its last season through the South, has just finished the *Greenwall Theatre*, and, judging from the many requests for return dates and the business done (in consideration of the opposition), the company has left a very favorable impression. A number of royalty plays, seen for the first time in repertoire, have been produced by this company under the direction of J. Doug Morgan and Loyd Ford, each one being staged with special scenery. The *De Arnold* shows and the *Great Rover Trio*, in addition to illustrated songs and moving pictures has made the vaudeville part of the attraction a strong one. The tour is under the direction of T. Dwight Peppie.

Louis Lytton has joined Himmelsin's Ideals, replacing Joseph Vance.

John A. Himmelsin gave a copyright performance of his new play, *The Mystery of Possum Hollow* at McKeesport, Pa., on Nov. 14.

The roster of the Frankie Carpenter company includes Miss Franklin, Gene Grady, Charles Neumann, Herbert Bethen, Grace Bayler, James S. Gusside, Emma Warren, Virginia Vail, Ward and Raymond, W. I. Clark, Ada Cummings, E. D. Davenport, Thomas Sevens, Billy Rhodes, George Whittaker, J. A. Mellon and C. A. Young.

AMATEUR NOTES.

Pyramus and Thisbe, the humorous interlude from *A Midsummer Night's Dream*, was played on Nov. 10 by the students of Bryn Mawr College, with the following cast: Boston (Pyramus), Susan Spaulding; Thisbe, Theresa Holburn; Starvelino (Moonshine), Georgia Biddle; Quince (Prologue), Ellen Thayer; Snout (Wall), Mary Withington; Snug (Lawn), Mary Kearney; Bottom (Pyramus), Arthur Williams; Titania, Helen Williston Smith; Puck, Margaret Ayer; Lysander, Margaret Ames; Demetrius, Frances Simpson; Helena, Margaret Putnam; Merman, Josephine Broadbent; Titania, Myra Elliot; Oberon, Louise E. Smith; Puck, Grace Brownell; Fairies, Ruth Wheeler, Ethel Andrews, John Andrews, Clarence Leach. The play took place on the college lawn. The proceeds are to be given to the alumni fund.

The *Redemption of Sorrow*, a three-act serious play, by H. W. Croiba, was presented on Nov. 15 at the dinner of the Buffalo Credit Men's Association. The company was headed by William A. Joyce, and was composed entirely of Buffalo business men.

OBITUARY.

Mrs. Frank B. Winter, wife of the manager of the Crystal Theatre, Milwaukee, died at the Kew-Forest Hospital, in that city, on Nov. 12, after an illness of only a few hours. Mrs. Winter had just returned from a trip to New York with her husband, when she was stricken with heart failure and, despite the efforts of the physicians, failed to respond to treatment. Mrs. Winter was thirty-six years of age. She was born in Maine, but spent most of her life in Portland. She was married to Mr. Winter about two years ago, and, being a business woman of splendid ability, helped materially in building up the theatre of which her husband is in charge. Besides her husband, Mrs. Winter is survived by her father, a brother and sister, who reside at Los Angeles, Cal.

Charles Pollock died suddenly at West Falls, N. D., on Nov. 7, while operating a motion-picture machine. He was a member of the Western Stock company as a specialty performer and general utility man. He was twenty-three years of age, and was a brother of Elmo and Fred Pollock, who are known professionally as the Pollock Brothers. All of the brothers were born and brought up in Kirksville, Mo.

Thomas Miller, leader of the Greater Pittsburgh Mozart Orchestra, died on Nov. 9, at his home, Federal Street extension, Allegheny, Pa., aged twenty-eight years. He leaves his mother, a brother and a sister.

James C. Shannon, a member of the business staff of *Checkers*, died recently of typhoid fever at a hospital in the West. His body was brought East for burial.

MATTERS OF FACT.

Frank Oakes Rose has returned to this city after a six months' season with Pail's Last Days of Pompeii. He reports business exceptionally good. Mr. Rose is open for an engagement to produce spectacles or direct plays where large works or superlatively situations demand an experienced director.

Eula Jackson has just graduated from F. F. Mackay's School where she originated many ingenious roles at special matinee performances. Miss Jackson comes of a famous old Southern family in Lexington, Ky., and is a graduate of the Historical Kentucky University.

Elizabeth Morgan has been re-engaged with Edward Harrigan for the part in *Old Lavender* in which she proved so successful last season. Miss Morgan has duplicated her hit.

The new theatre at Connersville, Ind., the Auditorium, will open Dec. 12, with Mary Anderson in her new play, *Glorious Betty*. O. W. Ansted will manage the house, and he is looking only high-grade attractions with recognized standing, which he will grant very liberal terms. Connersville has a drawing population of 25,000.

A well-known leading woman and an Al comedian with experience in some of the best travelling as well as permanent companies, and themselves at liberty and would be pleased to hear from reasonable managers. They may be addressed "X. Y. Z., care this office."

Thanksgiving day has been opened at Mary's Opera House, Lima, Ohio, owing to the closing of the company originally booked for the date. Matinee and night are good for an immense profit here.

This is M. H. Harrison's third season as Lem Ransom in *Our New Minister* and he is doing capital work in the role.

The Coburn Opera House, Coburn, N. Y., which is managed by H. R. Jacobs, has New Year's eve and New Year's day open to high-grade attractions, which can be filled through his New York agency.

The song books published by I. Whitman, 240 East Madison Street, Chicago, are acquiring greater popularity daily. The books are of two sizes and contain popular songs, jokes, etc.

People up in stock work are wanted by Pedley and Burch, Grand Opera House, Evansville, Ind.

The weeks of Dec. 3 and 10 are open for high-class repertory companies at the Colonial Theatre, Annapolis, Md., where things are booming. Fourteen thousand is the town's drawing population.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Searle and Violet Allen and company; Harry Le Clair; Frank Bush; Four Gregories; Marshall, the Mystic; Mr. and Mrs. Larry Shaw; Russell and Davis; Kittle Trio; Reeves and Kenny; Villiers and Lee; Reilly and Morgan; and Dewey and Thornton.

Keith and Proctor's Union Square.

Will M. Cressy and Blanche Dayne (second week); Bailey and Austin; Violet Black; the Village Choir; Raymond and Caverly; Rooney Sisters; Muller and Correll; Quigg, Mackey and Nicholson; Lelia Taylor; Henry and Francis; and Fitzgerald and Trainor.

Keith and Proctor's Twenty-third Street.

Willard Simms and company; Lind; Claire Beasy's cats; Lew Sully; Field; and Woolley; Seibini and Grovini; Columbia Comedy Four; Flying Rathbun, and the Exposition Four.

Keith and Proctor's Fifty-eighth Street.

Walter Jones and Mabel Hite; Harry Gilfoil; Gertrude Mansfield and Caryl Wilbur; Keily and Violet; Elmer Tenley; Faust Family; Lynn and Faye; Professor Dubois and his monkey, and Fred and Pauly.

Keith and Proctor's Fifth Avenue.

Edwin Arden and company in Behind Closed Doors; Emma Francis and her Arabs; Fred Ray and company; Dave Lewis; World and Kingston; Spensard's bears; O'Brien and Buckley; Cavanna; Quaker City Quartette; the Masarts, and Zara and Stetson.

Keith and Proctor's Opera House.

Charles E. Evans and company; The Globe of Death; James J. Morton; Everhart, Polk and Kottina; the Carmen Sisters; Cameron and Finnegan; Flood Brothers; Loherty's poodles; Brown, Harrison and Brown; Ed Gray; Juliette Winston; Gallardo and Brooks and Vedder.

Colonial.

Mrs. Langtry; John T. Kelly and company; R. G. Knowles; Alice and Prevost; Renard Trio; Clara Vance; A. O. Duncan; Nettle Vesta, and Ferreros and his dog.

Hammerstein's Victoria.

A. Z. Marino (second week); Thompson's elephants; Eight Yanks; Five Majors; Thorne and Carleton; George Thatcher and Charles M. Ernest; Mosher, Houghton and Mosher; May Ward, and Bassett and Scott.

Hippodrome.

A Society Circus, with Marceline; Weedon's lions; the Althoffs; Patty-Frank Troupe; Mabel Sisters, and others.

Alhambra.

Princess Estelle De Broglie; Thomas J. Ryan; Mary McCloud and company; the Great Lafayette (second week); Gus Williams; Sadi Afarabi; Rappe Sisters; Hoot and Lee, and Leona Thurber and her "picks."

LAST WEEK'S BILLS.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—The most interesting number on the bill was that presented by May Tully, a young actress who was seen a season or two ago in the support of James J. Corbett. Miss Tully's offering is a sketch called Stop, Look and Listen, written by Matthew White. It is in two scenes, the first showing a country road and the second a small section of a railroad track. The characters are a New York actress, a country girl with stage aspirations, and a young farmer. The farmer is in love with the country girl, but she is bound for New York to go on the stage. She meets the actress, who is waiting for the train, and in the course of their chat learns a lesson that causes her to change her mind and remain in the country. It is rather flimsy material, but it serves as an excellent vehicle for Miss Tully, who as the actress shows comedy and emotional gifts of a high order. Her voice is deep and rich and she delivers her lines in a way that leaves no doubt as to their meaning. During the sketch she introduced short imitations of Ethel Barrymore, Marie Cahill and Ethel Levey that were capital done. She is at her best in a scene similar to one in Frederic Le Maitre and other plays, in which she shows the country girl how difficult the art of acting really is. This is worked up in clever fashion by Miss Tully, and the appreciation of the audience was shown in a storm of applause that interrupted the action of the play for several seconds. Miss Tully has evidently taken Marie Dressler as her model, and with some training she could easily attain a position as good as that now held by Miss Dressler. Her assistants were good enough to have deserved naming in the programme. Another sketch new to this side of the Bridge is that of James O. Barrows, John Lancaster and company. It is called Thanksgiving Day, and was written by Edmund Day. The scene is laid in the kitchen of a New England farmhouse, in which two brothers are living together who have not spoken to each other in several years. The nephew of the two old men is visiting them, and as the plot develops it is seen that the cause of the quarrel was the elopement of the daughter of one of them with a circus man. A quaint idea is that when the brothers wish to communicate with each other they address their remarks in a loud voice to a third party, who acts as a sort of silent interpreter. The girl returns, and is made very welcome by her uncle and cousin, but her father refuses to forgive her, although she protests that the circus man had married her and very conveniently had died. A proposal of marriage on the part of the cousin makes matters more interesting, but even this fails to soften the girl's father. Of course his heart is finally touched, and the party of four sit down to enjoy their dinner, singing "Auld Lang Syne" as the curtain falls. Mr. Barrows was the blustering, good-natured uncle and rolled out his remarks in his usual heavy way. He and Mr. Lancaster had an amusing scene, in which the younger man tried to show what real acting was like, much to the old man's consternation. Mr. Lancaster had a good part as the actor-youth, that he handled cleverly. Frank K. Batten as the crusty father, and Emerin Campbell as the girl in the case helped in the success attained by the sketch, which is one of the best ever presented by Barrows and Lancaster. The Electric Crickets, with Norma Seymour and W. N. Cripps, were the headliners, scoring strongly. Bailey and Austin kept things going at a lively pace, and Dave Nowlin's imitations won laughs. Raymond and Caverly had new parodies and good talk, and the Globe of Death held the spectators in breathless suspense until it was over. Mr. and Mrs. Jenn Bregant, clever impersonators, were seen in a new sketch written for them by Herbert Hall Winslow. The scene is laid in a hotel in Switzerland, and the little people are given a chance to display their talents in a series of more or less amusing situations. The Three Mitchells contributed a singing and dancing act that has some good points.

KEITH AND PROCTOR'S UNION SQUARE.—The Quigley Brothers, Bob and George, were seen for the first time here this season in a new sketch called Election Day. They carry a special drop showing a New York street with a voting booth in the center. Bob appeared as an Irish politician, and George was a slick young grafter, who tries to change the views of the older man, who has a sentimental fancy for William J. Bryan that cannot be overcome. The talk is on politics and kindred subjects, and is bright and up to date. Good gags are plentiful and the laughs were frequent and hearty. They wind up with some of the dance-steps that used to be a feature of their old act. Will M. Cressy and Blanche Dayne presented a revival of Grasping an Opportunity, the first sketch that brought them into prominence in the field of vaudeville. Its humor is as potent as ever, and the audiences shrieked with delight at the picture of the old farmer, who is so "easy" for the wily female book agent. The Hungarian Boys' Band made plenty of noise and won encores. John D. Gilbert, who is one of the most original comedians on the boards, made a strong hit with those who like the unusual. He always has a few little surprises up his sleeve, and seems to enjoy his own work as much as do those who listen to him. Nora Bayes had two new songs, but her big hit is still the crazy rignarole, sung to the air of "Marching Through Georgia." Hamilton Hill, the baritone, made his reappearance after a long tour of Europe. He was away for five years, but his admirers had not forgotten him, and gave him and his new songs a hearty welcome. Kremka Brothers, European head and hand balancers, showed some tricks that have not been done here before, and aroused quite a lot of enthusiasm. Spensard's bears entertained the youngsters splendidly. The Four Masons appeared in A Country School, and scored a tidy hit. Cavanna, the Healy, Alvin and Kenney, and Juliet Winston were also in the bill.

PASTOR.—Frank Richards, formerly of Reno and Richards, assisted by two men, in a new acrobatic comedy skit, called The Daffy Athlete, headed the bill. Mr. Richards, who has hitherto been a "straight" performer, has turned his attention to grotesque comedy, but the results are not altogether happy. The scene is laid in a gymnasium, and Mr. Richards, in a red shirt and a comedy make-up, works very hard with an assistant made up as a dummy. The slapstick is used with great frequency, and there is a good deal of rough and tumble business introduced. Mr. Richards' other assistant is a husky-looking Arab, who does some of the conventional Arabian tumbling. Louise Montrose and her Auto Girls were a special attraction, and did a lot of lively dancing and some stunts with their one-wheeled charlies. Charles Whalen and Carrie West did a comedy act, with some dancing. Will Young and May Brooks scored in their musical specialty, which includes the playing of an odd instrument that looks something like a harp, but sounds different. Their encore is an original and diverting bit. John Morrison sang of his love for Ireland in a voice that is strong enough to reach Broadway. He has an original method of dividing the words of his songs, and pauses for breath in most unexpected places. Naomi Ethardo was one of the hits of the bill with her graceful and cleverly arranged posturing act. Sid Baxter, assisted by Beatrice Southwick, did some excellent tricks as a cyclist and aerial juggler, and won applause. "Chalk" Saunders, the clever caricaturist, and the La Belle Trio, with their "Sing-A-Phone," were prominent in the programme, including Cliff Farrell and Marie Le Roy, Harry Welch and Sophie Webb, Mr. and Mrs. Nick Hughes, and Ben Morse.

COLONIAL.—Kocian, the famous violinist, made his vaudeville debut here last week, and played three selections entirely unaltered to the requirements of vaudeville. Kocian shows much skill of course, but his hearers did not enthuse. If he wants to stay in vaudeville he will have to change his repertoire and play music of the kind that has made the Faderies popular. Robert Hilliard and company in As a Man Sows, and Edward Blondell and company in The Lost Boy enjoyed their accustomed success. Harry Carson Clarke was seen for the first time in Manhattan in his sketch, Strategy, assisted by Margaret Dale Owen and George Leonard. The plot concerns a trick played by an elderly man who has married a wealthy girl, who is rather staid with her money. He has told her a "fairytale" of a previous marriage, and a boy who was the result of it, and she has so far believed in the result of it, and the boy old dog is spending for his own comfort, while she is under the impression that it is being used for the support of the child. There are several complications, including the mistaking of a visitor for the supposed son of the old man, but matters are finally explained in a way that satisfies everybody. Mr. Clarke's superb and sprightly performance in evidence during the entire act, and he got much enjoyment out of a role that is admirably suited to him. His support is excellent. Billy S. Clifford, Maude Lambert, the Piccolo Midgents, and the Barber-Ritchie Duo all had their admirers, and the Kromann Brothers, acrobats, repeated the bit they made here some years ago.

HAMMERSTEIN'S VICTORIA.—A. Z. Marino, who had been extensively advertised, made his debut here last week in a sensational act that caused great excitement and a big opening performance. Mr. Marino's specialty consists in a riding himself to be run over by a large automobile containing seven men. At the first performance the front wheels of the machine passed over the performer's body, but one of the hind wheels stuck and the man was dragged part of the way across the stage. The tension in the house was so great that several women were overcome, and one had a genuine fit. The sensation was preceded by an exhibition of weight-lifting and an introductory speech by Impassario P. J. Casey. The acts of Karno's Speechless Comedians and Tom Nawn and company in Pat and the Genie were enthusiastically received. Foy and Clarke scored in the elaborately set sketch, The Modern Jonah. Herrmann the Great made his first appearance in New York this season, and his remarkable illusion were watched with the greatest interest. He put on two new and elaborate tricks that show that he has been very busy during his vacation. They are cunningly contrived and well presented. Chris Richards, who played a quick return engagement, the Nichols and the Baileys were interesting. Maude Edwards, the Kromann ventriloquist, made her first appearance here in a fairly interesting specialty. Business throughout the week was very large.

KEITH AND PROCTOR'S FIFTH AVENUE.—Master Gabriel, who headed the long list of entertainers, with his supporting company, in Auntie's Visit, proved one of the best drawn cards of the season. The matinees were especially well attended, and the exclamations of delight from the youngsters were good to hear. Gabriel has the advantage of being able to make a very strong appeal to grown people as well as to children, for behind his assumption of precocity there is an intelligence and skill that prove him to be a player of more than ordinary cleverness. His elocution is perfect, and his enunciation is so distinct that it is a pleasure to hear him deliver lines. George Al. Lamar and the other members of the company rendered good support. Walter Jones and Mabel Hite, Lind, the female impersonator and dancer; James Richmond; "Green Gloves" Glenroy, with new Hibernianisms; the Village Choir, clever vocalists; Muller and Correll, the Burkes, Will Mead, Gorman and West, Ed Gray, "the tall tale-teller"; Wood Brothers and Hallen and Hayes contributed to an excellent entertainment.

ALHAMBRA.—The bill was set rolling by the Heumard Trio of comedy cyclists, who were followed by Adolf Zink, the midget comedian, in his unique act. Then came Edwin Keough and company in A Bit of Blarney, in which elaborate scenery helps materially in making good acting effective. Jack Norworth next offered some of his patter and original songs with good results. He was succeeded by the Great Lafayette in the Satyr and His Band, to the accompaniment of

much applause. Eva Mudge came on after intermission and delighted every one with her quick-change singing act. When she retired there was presented one of the treats of the season in The Maggie and the Jay, by Carleton Macy and Maude Edna Hall, assisted by Joseph Dodd, Greene and Warner's Babes in the Jungle passed the way most amusingly for the second appearance of Lafayette's company in The Medicine Man. It was a big satisfactory bill and drew large crowds.

KEITH AND PROCTOR'S HANLEN OPERA HOUSE.—Fred Walton, in The Toy Soldier, pleased the youngsters as well as their elders immensely. George Evans continued for a second week to convince his hearers with new gags and a fine line of songs. Other well-known players whose acts have been frequently commented upon, were: Tom Edwards, the English ventriloquist; Gillette and his dogs, Hawthorne and Burt; Will Rogers, the lariatist; Kelly and Violeta, Mr. and Mrs. Jack, the Pryors, Rado and Bertman, O'Brien and Buckley, Horace Wright, and the Gagnons.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Al. Sheen and Charles Warren scored one of the hits of their career as headliners here last week, and Frank Bush had to pause longer than usual between jokes to give the laughs full swing. Max Witt's Four Singing Colossals varied charmingly. The Meredith Sisters again proved themselves clever and graceful entertainers. Good laughs followed every move made by Welch, Mealy and Montrose. The Mysterious Howards, Count De Buts and Brother, the Exposition Four, and Mooney and Holbein scored. Business was up to the standard.

HIPPODROME.—A Society Circus finished its eleventh week and good business prevailed. Messrs. Shubert and Anderson have made arrangements for the visits of children from all parts of the orphan asylums of the city, so that the tots may see the great spectacle before it is withdrawn on Nov. 28.

The Baroque Houses.

DEWEY.—The Imperial Burlesquers proved a good card and large audiences ruled. A Night in Paris is the opening burlesque and Off to the Front is the closer. The specialties are by Pauline Moran, Gray and Graham, Deonso and McDonald, Murphy and Magee, and Elmer, the juggler. This week, American Burlesquers.

CIRCLE.—Frank R. Carr's Thoroughbreds were well liked by audiences that showed a profitable business. Mlle. La Toisa, Niblo and Elley, Douglas and Robinson, and Washburn and Flynn are prominent in the company. This week, Washington Society Girls.

COTNAM.—The Empire Burlesquers were well received by good-sized crowds. Leigh Sisters, Inhoff, Conn and Corinne, the Four Musketeers, and Johnson and Buckley scored. This week, Fay Foster company.

LONDON.—The Avenue Girls, including Olga Orloff, Elsie Leslie, Phil McFarland, and others pleased. This week, W. B. Watson's Burlesquers.

MURRAY HILL.—Sheridan's City Sports were enthusiastically welcomed and drew satisfactorily. This week, Golden Crook.

MINER'S BOWERY.—The Rialto Rounders were lively enough to please everybody. This week, Williams' Ideals.

MINER'S EIGHTH AVENUE.—Watson's Burlesquers in a gingery performance met with favor. This week, Jolly Gram Widows.

HANLEN MUSIC HALL.—The Bowery Burlesquers with the Farrell-Taylor Trio and others scored. This week, New Majestica.

EXPENSIVE ELEPHANTS.

The United States Government a few days ago seized four performing elephants, and the officials are kept busy figuring up the expense for hay that some one will have to pay. It appears that when the animals were brought from Europe their owners paid a duty of 20 per cent. A short time ago the elephants were brought to Buffalo from Canada, and they were declared to be worth only \$2,300. A few days later the officials heard that the beasts were for sale for \$10,000, and they were seized on a charge of undervaluation. While they are in custody the Government is paying out many dollars a day for their fodder, and if the matter is not soon straightened out the hay account will be deducted from the price they bring at auction, leaving the owner in the lurch.

BARNUM AND BAILEY SEASON CLOSES.

The season of the Barnum and Bailey Circus closed at Richmond, Va., on Saturday night, and the outfit was immediately loaded on cars for transportation to the Winter quarters at Bridgeport, Conn. Most of the performers have scattered to various parts of the world to fill Winter engagements. The big circus has had a very successful season, in spite of the many storms that it passed through. The tour this season was under the direction of George O. Starr, who has been in charge of the organization since the death of James A. Bailey last Spring.

SMALL FIRE AT THE CIRCLE.

A small blaze that started in the women's retiring room of the Circle Theatre on Thursday evening at seven o'clock, caused a slight panic among the chorus girls who were preparing for the performance. The fire is supposed to have started from defective insulation of the electric light wires. The smoke was seen by a man in the street, who informed the treasurer, who lost no time in giving the alarm. The ushers went to work at once and had the fire out before the engines arrived on the scene. The damage did not exceed \$50.

MRS. ALFRED KELCY DEAD.

The many friends of Mr. and Mrs. Alfred Kelcy, the well-known vaudeville sketch artists, will be shocked to learn that Mrs. Kelcy died on Nov. 9 of pneumonia, after an illness of four weeks, at St. Joseph's Hospital, Chicago. Lillie La Rose Kelcy was an admirable actress and a most estimable woman. She and her husband were known as a very devoted couple, and the sympathy of the entire profession will go out to Mr. Kelcy in his great bereavement.

JACK MASON'S NOVELTY.

Jack Mason, who has given many good acts to vaudeville, is preparing a big novelty that will be shown in a few weeks. It will be known as Jack Mason's Chicks, and is a comedy sketch, with singing and dancing specialties. Mr. Mason has engaged Harry Pilsbury to head the act, and has secured four exceptionally clever girls to support him. Rehearsals are now in progress under Mr. Mason's personal direction.

EDWIN ARDEN IN A SKETCH.

Edwin Arden, who was one of the most popular of the many leading men employed by F. F. Proctor when he had a stock company at the Fifth Avenue Theatre, is making his reappearance at that house this week in a one-act comedy called Behind Closed Doors. It is more than likely that Mr. Arden will draw more of the old patrons back to the house than any of the high-priced stars that have appeared there so far.

CHARLES WARNER ARRIVES.

Charles Warner, the English actor, who has appeared in Drink many thousand times, and who is under contract to present the one-act play, At the Telephone, at the Williams houses, arrived in New York on Sunday at the Windsor. Up to a few days before his departure from London, Mr. Warner was playing the part of Locand with Ellen Terry in A Winter's Tale. He will open at the Colonial Dec. 8.

A HYPOCRITIZED SINGER.

Edna Murray ought to be a good candidate for vaudeville honors, owing to the fame she achieved last week. She is a vocalist who is a protégée of a well-known society woman in this city, and sang one evening at the Bowery Mission, to the great delight of the waiters and strays who frequent that resort of the homeless. Miss Murray's claim to distinction lies in the fact that she is naturally a soprano, but by means of hypnotism she is enabled to sing in the baritone key, with a full, rich tone, resembling that of a robust male singer. She is under the management of Prof. Gustav A. Gayer, who has made a study of mesmerism, and asserts that the full latent talent of any individual may be brought out by psychic suggestion. The professor makes the interesting statement that in many people there are extraordinary talents that lie dormant through life that could and should be brought to light through mesmerism. The case of Miss Murray seems to be similar to that of Trilling in many respects. She is slight of figure, and the effect of the deep, strong voice coming from her slender throat is startling in the extreme. It is unlikely, however, that offers from vaudeville managers will tempt Miss Murray, as she belongs to a wealthy family in Fort Worth, Texas, and is on her way to Europe to finish her musical education.

ALBAUGH'S IN BALTIMORE CLOSED.

There was a meeting of the stockholders in the Irwin-Luscher Company, lessees and managers of Albaugh's Theatre in Baltimore, that began late on Saturday night and lasted well into Sunday morning. When the meeting was over it was announced that the house would close temporarily at least. It is reported that George J. McLaughlin, a retired capitalist of Rochester, N. Y., who was the principal backer of the enterprise, had refused to furnish funds at a critical time, and the closing of the house was the result. Mr. McLaughlin was in Washington on Saturday, but refused to go to Baltimore, and there was nothing left for the managers to do but succumb to circumstances over which they had no control. Albaugh's was reopened by the Irwin-Luscher Company several weeks ago as a high-class vaudeville house, and the best acts procurable were engaged. In spite of this the attendance is said to have dwindled until the business ceased to show a profit. It is reported that a stock company will be installed at the house in the near future, but it will not be under the Irwin-Luscher management.

WHITE RATS SUCCESSFUL BENEFIT.

The White Rats of America, who are very busy these days making preparations for the erection of a new club house, made a good start in the raising of funds on Sunday night at Payton's Theatre, in Brooklyn, where a big house was attracted to see a fine programme made up of members of the society and their friends. The bill included Laura Millard, George Evans, Manhattan Quartette, Frank Mayne and company, Major Doyle, Hoot and Lee, Madge Maitland, Leo Carillo, Conley and McBride, Clifford and Burke, and many others. The theatre was donated by Mr. Payton, and the profits after a few little expenses, were \$1,100. President R. C. Mudge, of the Rats, was in charge of the affair.

BIG STARS FOR WILLIAMS.

Percy Williams is living up to his old motto, "No salary is too high," and last week signed contracts that mean large expenditures for attractions. He went to hear the Creators, who are at the Hippodrome a few nights ago, and noting the enthusiasm of the audience, decided then and there that Creators would make a good headliner. He began negotiations, with the result that Creators and his men began a tour of the circuit yesterday at the Orpheum, Brooklyn. The other big card secured by Mr. Williams is Albert Chevalier, who has a contract for four weeks, opening at the Colonial Nov. 26, with the Orpheum, Brooklyn; Orpheum, Boston, and Alhambra, Harlem, to follow in the order named.

A BOWERY CANILE.

Valerie Bergere, who headed the bill at Hyde and Behman's, Brooklyn, last week, presented her new sketch, A Bowery Canile, by Ray Fairchild. The story deals with a girl of the New York streets who has been hired by an artist to pose for him. He falls in love with her, and his mother, fearing that her son may marry the girl of the slums, uses many arguments to convince her that their marriage could not but prove unhappy, and the girl consents to place herself in a false light before her lover so that he will give her up. Miss Bergere acted with her usual skill, and the sketch made a strong impression.

LEWISTON HOUSE OPENED.

The new Keith and Proctor house in Lewiston, Maine, was opened last week with great success. The house was filled with the residents of Lewiston and Auburn, who seemed delighted at the new order of things theatrical. Mayor Hastings, of Auburn, and Mayor Webster, of Lewiston, were present, and Governor Cobb, of Maine, sent a letter expressing regret at his inability to attend. It is the intention of the Keith and Proctor management to establish other houses, so that the circuit will extend to St. John, N. B., and will include Bangor, Maine.

NEW ENGLAND TO HAVE PLENTY.

If all the plans announced are carried out, there will not be a town of any size in New England that will not have a theatre at which "high class" vaudeville will be the attraction. The latest report comes from Salem, Mass., and is to the effect that when the new theatre now being built by Julius Cahn is completed the present theatre will be given over to vaudeville. The rumor goes on to say that Mr. Cahn is organizing an extensive vaudeville circuit, embracing a large number of cities.

JERSEY CITY HOUSE OPEN.

The Keith and Proctor house in Jersey City, formerly known as the Bijou, which has been practically rebuilt, was opened yesterday afternoon, after many delays, owing to the elaborate nature of the improvements. The plan of running a continuous performance has been set aside, for the present, at least, and two performances a day will be given. The opening bill is headed by the Electric Crickets and the Barrows-Lancaster company.

KEENEY EXTENDS HIS CIRCUIT.

Frank A. Keene, proprietor of Keene's Theatre, Brooklyn, has leased the Majestic Theatre in New Britain, Conn., and has appointed Fred C. Curtiss as local manager. In future this theatre will be devoted to vaudeville, and respond under the new management Nov. 19 with the following bill: Josephine Cohan, Laredo and Blake, La Tour Sisters, H. V. Fitzgerald, Hallen and Hayes, Raffia's monkeys, and Fred Niblo.

ANOTHER HOUSE IN MILWAUKEE.

Work was begun last week on the new fire-proof vaudeville theatre to be built on Mitchell Street, between Sixth and Seventh Avenues, Milwaukee, by Henry and Joseph Friz and Harry Lubliner. The house will cost \$20,000 and will be ready about Jan. 1. It will have a capacity of 600, and the stage will be 30 x 50 feet. The plans were drawn by Anson Dohmen.

PAULINE HALL ILL.

Pauline Hall is resting at her home in Yonkers, N. Y., suffering from an attack of bronchitis that will prevent her from carrying out her vaudeville plans for some time. She has cancelled her dates for the next few weeks, but when she recovers will make her appearance in an entirely new specialty, in which she will be assisted by a male quartette.

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

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F. F. Foster's Theatre..... Albany, N. Y.	Keith & Foster's Theatre..... Binghamton, N. Y.
Harry Davis Grand Opera House..... Pittsburgh, Pa.	Keith & Foster's Theatre..... Monticello, N. Y.
Keith's Theatre..... Washington, D. C.	Keith & Foster's Theatre..... Hamilton, Ont.
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"I'll make a troupe of my own," said Jolly Joe Keaton. "An' when their 'pappy' gets old, they'll bring in the cash. I'll be the treasurer and handle the dough. An' the cute little kids'll give a butty good show. My appreciation is gittin' bigger and better in every way—A bran' new girl 'joined out' down in Maine 'till they dey." —GORDON WHISTLER.

The College Boy
Back in Vaudeville
JACK NORWORTH



CHAS. (Two) ALICE SHRODES
OCCUPIED

KENNETH LEE
Author of the longest vaudeville run on record
"When Two Hearts are Won"
Several Sketches ready. Easy terms.
Care MARK LUESCHER, Esq., Knickerbocker Theatre Building, NEW YORK.

KATIE BARRY
"MAMSELLE SALLIE"
Directed T. C. FISHER

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THEATRICAL EXCHANGE, 1440 BROADWAY.
"CHARLEY CASE'S FATHER"
Written by CHARLEY CASE.
CASE PUBLISHING CO., Lockport, N. Y.

AN IMPORTANT MATTER.

The Comedy Club, which now numbers 125 members, is a very active organization, and the members have taken a keen interest in every matter that has come before the club relating to its welfare. The club intends to have a home of its own, and to start the building fund a monster benefit will be given on Sunday evening, Dec. 23, which will undoubtedly be the biggest affair of the kind ever held in New York. Will M. Cressy, the president of the club, and Edmund Day are working on a sketch in which none but the best known comedians will appear in the characters with which their fame is associated. An important question that recently came before the club is the protection of original material. After considering the matter carefully, Mr. Cressy has sent a copy of the following letter to every vaudeville manager in the United States and Canada:

New York, Nov. 24, 1906.

Dear Sir:—One of the principal objects in the forming of the Vaudeville Comedy Club, with me, has been the finding of some way of protecting original material.

The vaudeville to-day of vaudeville is Novelty. It is new things that the public, the manager and the artists want. There is to-day more money invested in vaudeville enterprises and theatres than ever before. There is more money invested by the artists in working new ideas and material than ever before. But the one bad drawback and discouraging element to-day is the stealing of such material. It is having a bad tendency among artists to know, that after they have expended money, time and sweat in developing and presenting something new, and of good value, to know that in all probability some other chap is going to take the idea and present it, to the detriment of the one who spent his time and thought on it.

While the manager may in some isolated case, or perhaps even in several cases, get a certain act cheaper by engaging the stolen version, still it is having a bad effect on the business in general, for the artist is beginning to say: "What is the use of my paying for an act? It is not mine when I have paid for it; somebody else will take it and derive the benefit from it. I might as well stick to the old act, or wait and steal somebody else's."

Unfortunately our copyright laws cost the artist more to enforce than he can afford, and it has seemed to me that some other way could be discovered, and I think I have found it; with your assistance, I am sure of it. I cannot go back into what has already been done; cannot right wrongs that have been committed, but I think I can show you a way whereby, with your support, I can handle the matter in the future.

My idea is this: When a member of the Vaudeville Comedy Club produces a new play, a new idea, a new idea, to deposit with the secretary of this club a typewritten copy of the same, stating in writing when and where it was first produced—not when he first thought of it, but when he first produced it.

Now, if later on he learns that some other party is using any or part of his material he brings the matter up before the Board of Governors of this club and the matter is investigated. The accused, whether he is a vaudeville artist or not, is given a chance to explain, or show previous right to said material. If he cannot do this he is requested to stop using it. Should he refuse he is, if a member of this club, fined \$100. Should he still refuse to stop, then we want you to refuse to allow him to use said material in your house.

By this you are relieved of all trouble of investigation. We will investigate the case and present to you documentary evidence. I do not think it will be necessary very often to call upon you. If the gentleman of the practical turn of mind knows that I have the backing, not only of the Vaudeville Comedy Club and all fair minded artists, but also the backing of such vaudeville managers as you, then I think I can generally handle the matter without bothering you. But I want to have your assurance that, as a "court of appeal," you will back me up.

Now, will you? Respectfully yours, WILL M. CRESSY.

The club has already been assured of the hearty co-operation of a number of managers for the protection of acts, and John Conditine has issued instructions to the managers on his circuit to see that Mr. Cressy's request is complied with by performers.

OTERO MARRIED.

A cable message from Paris announces the marriage in that city on Nov. 16 of Otero, the famous Spanish dancer, to Rene Webb, a wealthy man, who owns a number of spinning mills in England and America. Otero came over to New York several years ago, when Carmencita was at the height of her success, and giving a similar performance attracted much attention. Her collection of jewels is famous, and as a beauty she achieved much distinction. Her life has been full of adventures, and it is said that many duels have been fought in Europe by those who aspired to win her favor.

VAUDEVILLE JOTTINGS.

The Hagenbeck Circus has permitted the city of Bloomington, Ill., to bring suit against it for the \$100 license fee test the validity of the city ordinance. The circus people declined to pay the fee when they were in Bloomington last summer.

The Empire Theatre in Marlboro, Mass., was closed on Nov. 14 by the owner, John J. Quigley, who intends to devote his time hereafter to his Boston theatrical agency. It is possible that the house may be reopened with burlesque.

The Crane Brothers are doing a specialty this season called The Mudtown Lockup. While playing in Cleveland a short time ago the theatre was visited by a famous bank wrecker, who had come to town from jail to testify against some of his fellow thieves. He enjoyed the antics of the Crane exceedingly, and said that if his jail life was as merry as that shown by the comedians it would be no hardship to go to prison.

Tom Lewis and Sam J. Ryan are enjoying a great degree of popularity in Little Johnny Jones, and are making themselves solid with the public in preparation for their starting tour in the not far distant future. They expect to be in New York for the Christmas holidays.

Joe Weber has offered a prize of \$50 to the member of his co. who will suggest the best title for the new offering which is to be put on about Jan. 1.

Fanny Rice has been annoyed by the exaggerated reports of her recent illness, from which she is entirely recovered. She will continue to present her specialty for the rest of the season.

The firm of Reich, Plunkett and Wesley has been dissolved by mutual consent. Reich and Plunkett will continue to book headline and feature acts.

Mrs. Charles Peters has been specially engaged for the part of Mrs. Barker, with Charles Mack and co., in Come Back to Erin.

Frances Hoyt and co. are scoring a success on the Pacific Coast, presenting their playlet, An Eccentric Honeycomb. In the cast are Frances Hoyt, Richmond F. Hutchinson and James M. Waters. The act will be seen in the East under the management of William Morris.

Major G. W. Little (Pawnee Bill) has issued a handsome souvenir route card, giving a list of the dates played by his co. this season up to the close, which occurs Nov. 21 at Paris, Tenn. There is also a menu of a fine fare dinner that will be given before the organization goes into winter quarters at Portsmouth, O.

W. Hutchinson Clarke, basso, has been engaged to sing the part of King Neptune in Neptune's Daughter, which will be produced at the Hippodrome Nov. 28.

Edward E. Rose will hereafter devote a portion of his time to the production of vaudeville sketches. The bookings will be attended to in the office of Henry B. Herts.

An organization known as the Mobile Minstrels, consisting of two white men and twelve negroes, was reported to have been stranded at Hartford, Conn., on Nov. 13.

George W. Wilson is making preparations to appear in vaudeville in a sketch now being written for him by Will M. Cressy. The principal character is an eccentric Kentucky colonel, which will be played by Mr. Wilson.

Avery Hopwood, co-author of Clothes, has completed the one-act play in which Leon Kohlmar, who plays Poms in The Music Master with David Warfield, will appear next summer.

The Musical Johnstons are playing this month at the Hanna Theatre, Hamburg, Germany. Their xylophone performance being a pronounced hit. On the same bill are the Fetching Brothers and Josephine Sabel. The Johnstons sail for home in December, and open in Boston Jan. 14 for a tour of the Keith and Proctor houses.

Edna and her sister called for Paris on Wednesday last, to begin rehearsals of a new production for which she has been engaged.

Miss Green, of Green and Werner, was taken ill last week and the team was forced to cancel part of their engagement at the Alhambra. Their place

was taken by Chas. Richards, who was also on the bill at Hammerstein's.

It is rumored that Joseph Weber, of Weber and Bush, has purchased a piece of property in Scranton, Pa., for \$10,000, on which a new theatre may be built. S. F. Foll was in Scranton last week endeavoring to arrange for men expedition in the construction of his new house.

Paul Matthei closed with Quincy Adams Sawyer at Bismarck, N. D., to join W. H. O'Brien in vaudeville, opening at Bismarck, N. D., Nov. 28.

Pauline Hall, having resigned from the Southbrook-Hall combination, is preparing a new act in which she will be assisted by four men.

Lillian Mills, formerly of Mills and Morris, has formed a partnership with Miss Belmont, formerly of Brookman, Black and Belmont.

James J. Armstrong is doing business with his act in a sling. He met with an accident a few days ago and sustained a fracture that will take some time to mend.

Joseph Pines and Louis Wesley will hereafter be partners in an act, with Reich and Plunkett, formerly associated with Mr. Wesley, will continue in business.

William Mason, who is recovering from an operation, is preparing a new act in which he will be assisted by his two children. They will be billed as the Four Masons.

Joseph Fields, of Fields and Wesley, met with a sad bereavement a few days ago, when his nine-year-old son was run over, and instantly killed while playing in front of his home in this city.

It is said that Albert Chandler will receive a salary of \$2,500 a week from Percy Williams for the four weeks' engagement that begins next week at the Colonial.

Henry Helmes, treasurer of the Alhambra Theatre, in this city, was married on Wednesday, Nov. 14, to Sadie Hall, of Cedar Rapids, Iowa.

Will H. Cohen and Lew Welch, formerly with Hay and Aber, tried out a new Hebrew talking act a few nights ago, and will now proceed to book dates through Louis Wesley.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates and in advance. Dates sent in after the 1st of the month will not be published.

The names of performers with combinations are not published in this list.

Adams and Mack—Valentine, Toledo, 10-24.

Adelman's, The Temple, Detroit, 10-24.

Albion, The Star, Monongahela, Pa., 10-24.

Alexis and Schall—Keith's, Prov., 10-24.

Alford, The Alhambra, N. Y., 10-24.

All, George—Chase's, Wash., D. C., 10-24, H. and B. Bklyn., 10-24.

Allardy, Mills—Hippodrome, N. Y., indefinite.

Allen, George—Chase's, Wash., D. C., 10-24, H. and B. Bklyn., 10-24.

Allen, Nita—Columbia, Cin., 10-24.

Allison and Monkey—Proctor's, Newark, N. J., 10-24.

Allison, Mr. and Mrs.—Keith's, Cleveland, 10-24.

Althoff, The Hippodrome, N. Y., indefinite.

Alexis and Schall—Keith's, Prov., 10-24.

American Newsboys' Quartette—Parlor, York, Pa., 10-24.

Ames and Feathers—Bijou, Dubuque, Ia., 10-24.

Ames and Feathers—Auditorium, Lynn, Mass., 10-24.

A Night in an English Music Hall—Keith's, Jersey City, 10-24.

A Night in an English Music Hall—Keith's, Manchester, N., 10-24.

A Night in the Slums of London—Gotham, Bklyn., 10-24.

Antrim and Peters—Maj., San Antonio, Tex., 10-24.

Apelle, The—Maj., Ft. Worth, Tex., 10-24.

Archer's Philippine Novelty, Bklyn., 10-24.

Arden, Edwin—K. and P. 23d St., 10-24.

Arlington Four—Jules, New Haven, Conn., 10-24.

Arnold and Artie—Gaiety, Springfield, Ill., 10-24.

Artola Brothers—Novelty, Omaha, 10-24.

Austin, Claude—Novelty, Omaha, 10-24.

Austin, Claude—Novelty, Omaha, 10-24.

Avery and Hart—Orph., Bklyn., 10-24.

Avon, Mrs.—Haymarket, Chgo., 10-24.

Bach, Elizabeth—Orph., Mansfield, O., 10-24.

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Iola

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(Right Back) Where Art
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AMONG THE MUSIC PUBLISHERS.

Charles K. Harris has in the press a new book entitled "Ten Thousand Dollars' Worth of Information for One Dollar." It contains an autobiography of the famous song writer and a vast fund of advice and information for the guidance of writers of popular songs. Mr. Harris was inspired to write the book by the multitude of letters he is constantly receiving asking for advice regarding the writing of popular words and music and how best to make the compositions.

The Rialto Music Publishing Company, of Columbus, O., have a number of other songs besides their leading number, "Roll Along," mentioned by THE MIRROR last week. Among them are "Maybe," a ballad, and "Cuddle Up Coo," a novelty song.

Len Spencer's Lyceum is fast becoming one of the most popular music headquarters in the city. Mr. Spencer represents a large number of the most prominent publishers in the country, and singers who call at his offices have the advantage of hundreds of new hits to select from.

Charles Harris' latest child song, "And a Little Child Shall Lead Them," is proving, as predicted by THE MIRROR, one of the best things this popular author ever turned out. The album sent to with it are said to be a revelation in this class of work.

Earle C. Jones, the writer of "Nobody" and other good successes, collaborated with May Irwin in the writing of a new song, entitled "Den." It has met with unusual success in her latest production now playing at the Bijou Theatre on Broadway.

Joseph W. Jones and Company have again come to the front with a "hit." Miss Hummer, whose "Dearie" has created such a furore, has written a number entitled "Popular Songs," which Hattie Williams introduced in The Little Church at the Criterion Theatre, Broadway, with gratifying success.

The latest song success by Theodore F. Snyder, the young composer, is "Mosses Andrew Jackson." Good-by! May Irwin introduced it at the opening of her new comedy, Mrs. Wilson. The lyrics

Carter and Waters—Keith's, Manchester, N. H., 10-24.

Carus, Emma—Keith's, Boston, 10-24.

Cassid and De Verne—Olympic, Chgo., 10-24.

Case, Charlie—Proctor's, Albany, N. Y., 10-24.

Cavanna—K. and P. Fifth Ave., 10-24.

Chandler, Anna—Hathaway's, New Bedford, Mass., 10-24.

Cherry and Bates—Family, Poughkeepsie, N. Y., 10-24.

Childers, Grace—Orph., Utica, N. Y., 10-24.

Christophers—Family, Bklyn., 10-24.

Clarke, Harry—Orph., Bklyn., 10-24.

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RICHMOND, IND.—New Phillips (O. G. Murray mgr.): Baby Cohen, John W. Foster, Krush and

RICHMOND, IND.—New Phillips (O. S. Mearns, mgr.): Harry Cohen, John W. Foster, Ernests and Gordon, Aime and Deussen, Mr. and Mrs. John T. Foster, Mrs. C. C. Foster.

TERRE HAUTE, IND.—Loric Glick Hotel, mgr.: Arthur Stuart and the Wesley Sisters; Elliott Bolander and Elliott, Pauline De Vaux, and McIntyre and Bennett 5-10. Good business.

SPRINGFIELD, O.—Orpheum (Gus Sun, mgr.): Edwin Jones and co., Fred Russell, Mlle. Paquette Harry Haley, and the Charleys to very large patronage up.

OKLAHOMA CITY, OKLA.—Hijou (Hijou Theatre Co., Inc., mgr.): Harry Van, Jack Deussen, Y. Freidman and co., Reuss and Gruenel opened to good business 13-17.

NEWARK, O.—Orpheum (Ed C. Paul, mgr.): Carrigan and Hughes, Helm Children, Kretson, Blauphin and Mohr, Franklin A. Brooks 13-17. Business good.

BIRMINGHAM, ALA.—Majestic (F. G. Barry, mgr.): Mabel, Maudie, and the Eight Bedouins; Arabs 5-7 to first-class business.

DATES AHEAD.

(Revised too late for classification.)

A THORN IN HER HEART (H. T. Glick, mgr.): O. C. O'Leary, lib.; O. C. O'Leary, 25-26.
 BROWN OF HARVARD (Hazel Miller, mgr.): Franklyn, N. Y., Nov. 26-Dec. 1.
 BURKE-MCCANN (H. McCann, mgr.): Du Bois, Pa., Nov. 18-24.
 CASHILL, MARIE (Daniel V. Arthur, mgr.): St. Louis, Mo., Nov. 19-24.
 CROATE DRAMATIC (Harry Chasite, mgr.): Creston, Mo., Nov. 25-Dec. 1.
 COLONIAL STOCK (Frank Bacon, mgr.): San Francisco, Cal., indefinite.
 DICKS, HENRY K. (Walter N. Lawrence, mgr.): Lansing, Mich., Nov. 26, 28, 30, 29.
 BOTTLE CORAL 33, Kalamazoo 24, Chicago, Ill., 25-Dec. 8.
 FAUNE (Whitt's): Olga Verne, mgr.; Watertown, N. D., Nov. 24, Clark 20, Redfield 27, Hudson 28, Flandreau 29, Brookings 30.
 HE HONOR THE MAYOR: Boston, Mass., Nov. 18-24.
 HAAG STOCK (Roy Balling, mgr.): Decatur, Ga.,

N. 19-31, St. Louis 22-34.
 ROBERT (C. S. and Lee Robert, Inc.
 mers.): St. Louis, Mo., Nov. 23-Dec. 1.
 INBROS. BURT: Marquette, Kan., Nov. 30-Dec. 3.
 KELLED, JOHN F.: St. Louis, Mo., Nov. 18-30.
 KILPATRICK, C. O.: Ocala, Fla., Nov. 20-21.
 town 20, East Liverpool 30, Bolivar, Dec. 1.
 LADY ADDLEY'S SECRET (Ingram Kyle, mar.):
 Gettysburg, Pa., Nov. 22 Chambersburg 23, Har-
 27 Waynesboro, Pa., Nov. 26, W. Va., 28, Shepherdston
 MACKAY'S CIRCUS (Andrew Mackay, mar.): We-
 ton, W. Va., Nov. 22, Buchanan 23, Phillips 24.
 MABILLON (C. Fisher, mar.): Brooklyn, N. Y., Nov. 19-24.
 MRS. TEMPLE'S TELEGRAM (Walter N. Lawrence,
 mer.): Brooklyn, N. Y., Nov. 19-24.
 MY FIRST LOVE (Guthrie, mar.): McGowan,
 mer.): San Antonio, Tex., Nov. 22 Austin 23
 Waco 26, Ft. Worth 27, Hillsboro 28, Cleburne 29.
 N. 19-31, MINSTER (Joseph Cowart, mar.): B-
 cyrus, O., Nov. 22, 23, 24, 25, 26, 27, 28, Nov. 29,
 ark 30, Ashland 30, Cambridge Dec. 1.
 RAYMOND (Maurice F. Raymond, mer.): Buche-

Wapakoneta 20, Springfield Dec. 1.
THE BELLE OF MAYFAIR (Thos. W. Riley, mgr.)
 Mass., Nov. 18-Dec. 1.
THE DISTINCTION G. D. Jeffries, mgr.: Bryan,
 Nov. 21-Deference 22; Wausau 23; Monroe, Mich.
 24; Wyanadotte 25; Mt. Clemens 26; Sarnia, Ont.
 27; Lenoer, Mich. 28; Flint 29; Ponton 30.
THE BOWSER GIRL (Gus Cohen, mgr.): Indop-
 ous 20; Detroit 21; Redden 22; Grosse
 Cedars 23; Windsor 24; Kewitist 25; Clinton
 Ponce 27; Anthony, Kan., 28; Eldorado 30; H-
 chison Dec. 1.
THE MINUTER'S SON (Macaulay and Fatto-
 mgrs.): Auburn, Neb., Nov. 20; Plattsmouth
 21; Grand Island 22; Omaha 23; Kearney 24;
 25; Hastings 26; Lincoln 27; Omaha 28; Kearney
 29; Plattsmouth 30; Omaha Dec. 1.

February 23, Wynona 28, Beatrice 20, Marysville
Kan., 30, Hiawatha, Dec. 1.

THE SULTAN OF SULTA (Madison Carey, mgr.)
Tearfash, Tex., Nov. 22, Bism. Ark., 23,
Hot Springs 22, Little Rock 23, Fort Smith 24,
Wagon, I. T., 20, Shawnee 27, Guthrie, Okla., 2
Oklahoma City 29, Tulsa, I. T., 23, Coffeyville, Kan.
Dec. 1.

TILLY OLSON: Santa Barbara Cal., Nov. 27, Mont-
evy 29, Ballina 30, Santa Cruz Dec. 1.

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OPEN TIME.

CONNECTICUT—Willmantle-Loomer Opera House. Nov. 23.
ILLINOIS—Peoria—Grand Opera House. Nov. 23-30.
 Dec. 1, 2-6, 15, 17-22, 27-29. 31 Jan. 7.
 14, 15, 19, 21, 22. Feb. 4-9, 16, 25-28.
Chicago Heights—Donath Opera House. Dec. 2, 9, 11.
Kankakee—Arcade Opera House. Dec. 1, 3, 6-8, 11.
 21, 23, 25-28.
INDIANA—Mascoutah Grand Opera House. Nov. 1.
 Dec. 1, 3, 10-15, 17-22.
IOWA—Burlington—Chamberlins, Harrington and Kline.
 Circuit. Dec. 25, Jan. 1.
LOUISIANA—Moran City—Evangeline Theatre. Nov. 23.
NEBRASKA—Omaha—Grand Opera House. Dec. 1.
 7, 9, 10, 17, 21-31. Jan. 7, 9, 11, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

NEW YORK.—Johnston—Grand Opera House, Dec. 8, Jan. 1.
S. A. Jan. 1.
OHIO.—Mineral City—Pavla Opera House, Nov.
Dec. 15, 17, 20, 25, 30.
Pleasant City—Opera House, in November and I
ember.
PENNSYLVANIA.—New Kensington—Opera House
Nov. 24, Dec. 1, 5-15, 22-29.
WISCONSIN.—Vernon—Theatre, Nov. 25-Dec. 1, 16;
La Crosse—Theatre, Dec. 2-10.
Antigo—Opera House, Dec. 13, Jan. 12.

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THORN IN THE HEART (H. T. Olcott, mgr.): Coquelicot, Ia., Nov. 20, Garden Grove 21, Ottumwa 22-24.
BROWN OF HARVARD (Henry Miller, mgr.): Brooklyne, N. Y., Nov. 26-Dec. 1.
THE BUCKLE UP (W. H. Mearns, mgr.): Du Bois, Pa., Nov. 19-24, Painesville 25-Dec. 1.
CADILLAC MARIE (Daniel V. Arthur, mgr.): St. Louis, Mo., Nov. 18-24.
GHOSTS DRAMATIC (Harry Chasco, mgr.): Creston, Iowa, Nov. 25-Dec. 1.
COLONIAL STOCK (Frank Bacon, mgr.): San Francisco, Cal., indefinite.
DIXIE, HENRY E. (Walter K. Lawrence, mgr.): Lansing, Mich., Nov. 20, Jackson 21, Dowagiac 22, Grand Creek 23, Kalamazoo 24, Chicago, Ill., 25-Dec. 8.
FAULTS (White's; Olga Verne, mgr.): Watertown, S. D., Nov. 24, Clark 25, Redfield 27, Huron 28, Pierre 29, Kings 30.
HE HONOR THE MAYOR: Boston, Mass., Nov. 19-Dec. 1.
HAGG STOCK (Roy Balling, mgr.): Decatur, Tex., Nov. 19-21, Bowie 22-24.
HOOPER AND THE WOLF (Sam S. and Lee Shubert, Inc., mgrs.): New York, N. Y., 25-Dec. 1.
MRS. BURR'S BURT: Marquette, Kan., Nov. 26-Dec. 3.
KELLEDER, JOHN E. (St. Louis, Mo., Nov. 18-24, Collinsville, Ill., 25, Columbia, O., 26-28, Youngstown 29, East Liverpool 30, Bellaire, Dec. 1.
LADY AUDLEY (A. J. & C. Graham, mgrs.): New York, N. Y., Nov. 22, Chambersburg 23, Hazlet 24, Harper's Ferry, W. Va., 25, Shepherdstown 27, Waynesboro, Pa., 29.
MACKAY'S CIRCUS (Andrew Mackay, mgr.): Westport, N. Y., Nov. 23, Rockhampton 24, Phillips 25, Mamabelle Gallell (John C. Fisher, mgr.): Brooklyn, N. Y., Nov. 19-24.
MRS. TEMPLE'S TELEGRAM (Walter K. Lawrence, mgr.): Brooklyn, N. Y., Nov. 18-24.
MY WIFE'S SECRET (J. & L. McGowan, mgrs.): St. Antonio, Tex., Nov. 22, Austin 24, Waco 26, Ft. Worth 27, Hillsboro 28, Cleburne 29, OUR NEW MINISTER (Joseph Conway, mngn.): Brownsville, O., Nov. 20, Mansfield 27, Wooster 28, Newark 29, Ashland 30, Corvallis, Dec. 1.
RAYMOND (Maurice F. Raymond, mgr.): Rochester, Pa., Nov. 19-24.
SIMPLE SIMON SIMPLE (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., Nov. 23, Charleston, R. C., 25 Asheville, N. C., Dec. 1.
TEXAS SWEETHEARTS (A. Villair, mgr.): Olney, Ill., Nov. 20, Greenville 22, Marshall 24.
TRAT LITTLE SWEDDE (C. R. Whelan, mgr.): Green Bay, Wis., Nov. 23, Marysville 25, Greenville 26, Paulding 27, Van Wert 28, St. Marys 29, Wapakoneta 30, Berlinfield Dec. 1.
THE BELLS OF MAYPAIR (Thos. W. Riley, mgr.): New York, N. Y., Nov. 19-Dec. 1.
THE HONEYMOON (J. J. McLaughlin, mgr.): Bryson, O., Nov. 21, DeFiance 22, Wauson 23, Monroe, Mich. 24, Wyandotte 25, Mt. Clemens 26, Sarnia, Ont. 27, Lenoir, Mich. 28, Flint 29, Fenton 30.
THE IRISHMAN (Wm. J. Coffey, mgr.): Independence, Kan., Nov. 20, Neodesha 22, Chanute 23, Cedarvale 25, Winfield 26, Newark, Okla., 28, Ponca 27, Anthony, Kan., 28, Eldorado 30, Hutchinson Dec. 1.
THE IRISHMAN'S SON (Macarthy and Patton, mgrs.): Auburn, Neb., Nov. 20, Plattsmouth 21, Grand Island 22, Kearney 23, Hastings 24, York 25, Fairbury 27, Wymore 28, Beatrice 29, Marysville 30, Hiawatha Dec. 1.
THE LAST OF THE MOHICANS (Madison Conry, mgr.): Teaneck, N. J., Nov. 20, Pine Bluff, Ark., 21, Hot Springs 22, Little Rock 23, Fort Smith 24, New Hope, I. T., 26, Shawnee 27, Guthrie, Okla., 28, Oklahoma City 29, Tulsa, I. T., 30, Coffeyville, Kan. Dec. 1.
TILLY OLSON: Santa Barbara, Cal., Nov. 27, Monterey 28, Sallina 30, Santa Cruz Dec. 1.

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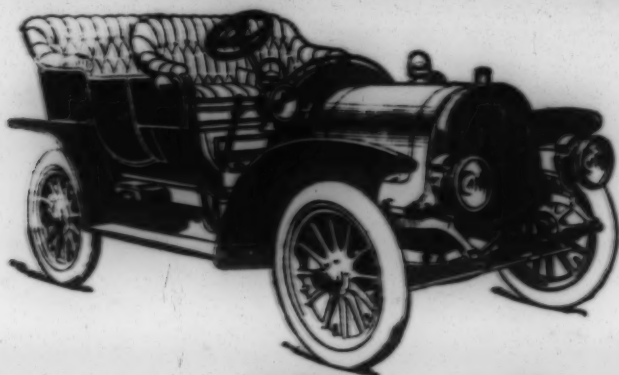
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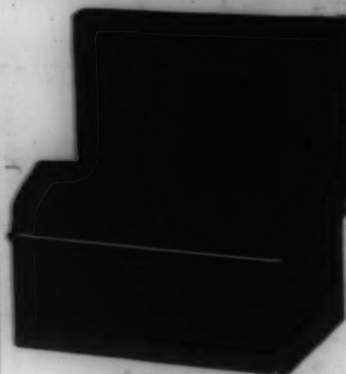
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